

KERAMIC STUDIO

Vol. XI. No. 6

SYRACUSE, NEW YORK

October 1909



Miss Jetta Ehlers for strength, quality and versatility, though many others show unusual ability. We add below a tribute to Mrs. Sara Wood Safford, who has been their chief instructor, contained in a letter from a member of the club:

"Mrs. Safford is so modest about her work with us that we would be very grateful to you if you would on your editorial page make some mention of her part in our success. It is entirely due to her that the Society has had any success. There is an awfully nice spirit in the club but Mrs. Safford is the one who has kept the interest up. Her criticisms have been so helpful and she has succeeded in encouraging even the weakest. We usually have between thirty and forty designs submitted at each meeting, sometimes sixty. Surely that speaks for her.

"I am presuming to write this because I know Mrs. Safford is a personal friend of yours as she is of mine.

"Our club has only been in existence about five years and so this special number means more to us, I think, than to an older and stronger club. We thank you very sincerely for your kindness in the matter." Very truly yours,

J. E. for N. C.

♦ ♦ ♦

The Editor finds to-day upon her table the following, which will be of interest to our readers: "Mr. and Mrs. Stillman P. Wood announce the marriage of their daughter, Sara Wood Safford, to Theron McCampbell of New York, on September 3d, at the Channing Memorial Unitarian Church of Newport, R. I. The wedding was private—no cards." Mrs. McCampbell's studio will be closed hereafter. She will do no more teaching, which will be a loss indeed to students of ceramics.

♦ ♦ ♦

In the account of the Chicago Exhibition last month, the small Satsuma bowl on first illustration, page 96, was by mistake attributed to Mary J. Coulter. It was decorated by Ione Wheeler.

♦ ♦

LEAGUE NOTES

We have received this month a number of requests from Club League members asking to have their designs returned to them personally instead of with the rest of the club work. While the League is always glad to accommodate members in case of special need it must be thoroughly understood that the granting of such requests when not absolutely necessary is in opposition to the League principle of helpful cooperation in the study of design and also

increases the work of the officers needlessly. These members also, by demanding more than their share of attention, deprive other members and also increase the expense of the Study course, as it costs almost as much to return one problem in a mailing tube as ten.

The principal reason for these requests seems to be that the member does not like to have the other members of the club see their designs for fear they will copy them.

It can in reality make very little difference to designers if a few of their designs are copied if they themselves have gained the power to produce others, each one an improvement on the last.

It is not of great educational value to copy others' designs. The mind is educated more by the doing of things for ourselves than by copying the works of others or by reading or hearing about them. Facts gotten from such soirees, not connected by the application of them to our own productions, are soon forgotten and cannot be recalled when needed. If instead of gaining a faint impression in this way we acquire the knowledge ourselves by doing and by study of the things in Nature, the knowledge thus gained is never forgotten. It becomes a part of ourselves and can be used whenever needed by us without depleting our stock, for when our mind is trained to recognize fitness, beauty of proportion, space, harmony and other art principles the opportunity for applying them is limitless. We wish to impress upon our members that real success for them depends on work and that the vitally important thing for them and to their advantage in every way is to candidly and simply express their own ideas in their designs, send them in for criticism and thus gain the ability to make a good design as often as one is needed.

The Problem for November is a design for the decoration of a china shape having one or more handles, the decoration of the handle being an important factor in the construction of the decorative design. The problem that confronts us is how to make the decoration of the handle as necessary a part of the design as the handle is of the shape. It will not suffice to ignore it, and to treat it as a separate thing will not do; its decoration must be an integral part of the whole design. Do your best and our critic will help you, but she can only criticise where your meaning is clear. Measure the size and shape of the spaces to be decorated and leave these lines clearly drawn in your design so the critic can see just what shape and size your space is and make your design complete, showing the forms made by the repeat of the design. The size and shape of the spaces to be decorated should be accurate, as it will make a great difference in the finished work if the units are crowded or placed farther apart, for you cannot successfully place the same design in two different shaped spaces. The students who carefully follow directions will gain the most, so please read those in the booklet containing the Study course which also shows cuts of the shapes which may be used for the November problem.

All designs submitted for criticism must reach Chicago by the first of the month and be addressed to the President of the League.

MARY A. FARRINGTON,
710 Barry Ave., Chicago, Ill.

KERAMIC STUDIO



CLUB
MONOGRAM
JETTA
EHLERS

NEWARK KERAMIC ART SOCIETY

THE Newark (N. J.) Society of Keramic Art was organized in 1904 by two members of the New York Society, residents of Newark. The Society had rather a unique personnel—there being only four professionals among the thirty charter members. This proportion still continues with the growth of the Society.

With the exception of a short course in design by Miss Caroline Hoffman, the Society has been wholly under the leadership of Mrs. Sara Wood Safford, who so wisely directed the course to be pursued that there has been no deviation from the original policy, which was "serious study, fundamental teaching, and original work ONLY." The contents of this number of the "Studio" speak, as I cannot, for the success of this plan.

After four years of honest, hard work, the Executive Committee decided that the Society had reached a point where a creditable exhibition was possible, but it was some time before the members could be convinced, or were willing to undertake the responsibility. The surprise of the members themselves at the size and quality of the exhibition was very amusing. Elsewhere in this number is a notice of our work by Mr. Frederick Keer, art critic and dealer, in whose gallery our exhibitions were held.

Lectures have been given before the Society and its friends by Mr. Marshal Fry, Mr. Hugo Froehlich, Mr. Frank Alvah Parsons, Miss Mira Burr Edson, Miss Maud Mason, Mrs. L. Vance-Phillips.

The Society is greatly indebted to the Librarian of the Free Public Library (in a hall of whose beautiful building its meetings are held) for his interest and co-operation. Early in our history all the material which might be of use in the study of design, color, historic ornament, etc. was brought before the Society and the members urged to make every possible use of all helps in the Library. One of the most useful things presented was Owen Jones' Grammar of Ornament mounted page by page, any number of which could be "taken out" on the study card of the student.

The almost immediate increase in membership after each exhibition, the interest of the public evinced by a crowded attendance, were signs of future usefulness and influence which we saw with joy and hope.

(Mrs. W. L.) AMY D. SMITH,
Chairman of Education.

President, Mrs. N. H. Carpenter; Vice-President, Miss Jetta Ehlers; Corresponding Secretary, Miss Helen Jephson; Recording Secretary, Miss Mary Harrison; Treasurer, Miss Sarah Leach; Chairman of Admission, Mrs. F. N. Waterfield; Chairman of Education, Mrs. W. L. Smith; Chairman of Finance, Miss Jane Crane.

EXTRACT FROM LETTER TO THE NEWARK CLUB

Frederick Keer

IT was my privilege and pleasure to view the last two exhibitions of the Keramic Society of Newark. The improvement shown over the preceding year's work was in my opinion marked, and I cannot help but compliment the Society for its artistic development in the art of ceramics.

Did I not know that the Society's membership consisted largely of devotees of the art who are developing their talent because they derive pleasure from their application to it, I might have believed it to be the work of experts. The technical difficulties of china painting were well handled, colors and gold showing masterful treatment. One more word of praise for the decorative effects. Excellent taste and judgment was displayed, collectively, for I have in mind the exhibit as a whole. Good original designs, and their proper applications coupled with fine color harmony, was expressed throughout, proving without question to me the true and sincere spirit that actuates the membership of the Society.

* * *

DESIGN FOR SERVICE PLATE (Page 122)

Jetta Ehlers

FIRST fire. Outline design with pen using two parts Black, one part powdered sugar and water to thin it sufficiently to flow freely from the pen. Tint over this with deep ivory. The rest of the rim is a lighter wash of the same.

Second fire. Lay in leaf forms, stems and all bands with Olive Green and Shading Green mixed. Flower forms with Yellow Red.

Third fire. Go over all outlines again, using pen as in first painting then envelop entire rim in Pearl Grey. Pad evenly and then do edge of plate in Shading Green with touch of Black.

* * *

SQUIRREL NUT BOWL (Page 133)

Mrs. Wm. T. Woodruff

FIRST firing. Tint bowl a deep Ivory combination of Yellow Brown and Yellow Green.

Second firing. Lay in background, with a mixture composed of two-thirds Meissen Brown and one-third Brown Green. Dark bands in Finishing Brown.

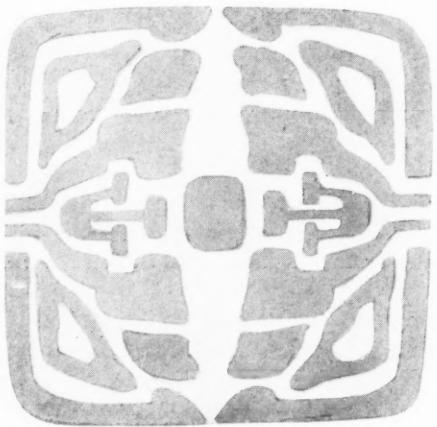
Third firing. Envelop the whole with a wash of Finishing Brown.



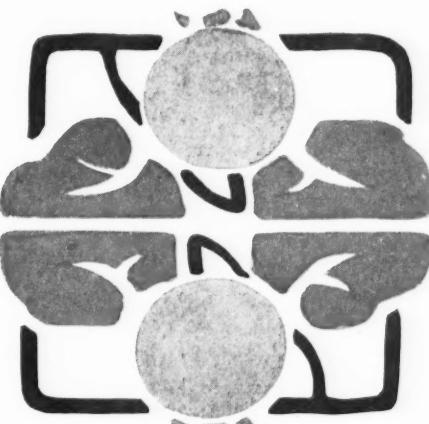
ANNIE V. LINGLEY



BORDER FOR ORANGE BOWL, SHERBET CUP OR FRUIT BOWL—JETTA EHLERS



ROSETTE FOR BOTTOM OF SALAD BOWL
(inside)—JETTA EHLERS



JETTA EHLERS



JETTA EHLERS



MONOGRAM—JETTA EHLERS



SALAD BOWL—JETTA EHLERS
NEWARK KERAMIC ART SOCIETY



TABLE SERVICE—NEWARK KERAMIC ART SOCIETY.

TABLE SERVICE

Sara Wood Safford

AN American potter recently offered prizes, to be awarded by a competent jury, for good designs adaptable to special shapes already modeled. This compliment was a significant recognition of the ability of the New School of American Ceramic designers and decorators. But how many workers competed?

Bear in mind that the master potters *prefer* to put out good shapes and designs, and may be depended upon to do so, just as fast as we educate the public taste and create a market. And it is impossible for an organization of fifty working members like the Newark Club to devote their yearly exhibition to table service, without arousing a keen interest in the subject. Such an exhibition has a far reaching educational influence on home makers as to what is good in table ware. The pleasure of *doing* the various pieces by hand will be denied many busy housekeepers, but the joy of *having* can be theirs, as soon as they make known to the potters, through the dealers, what kind of ware in shape and decoration they want on their tables.

Although the Newark Club study course has at times been confined to table service alone, yet in the matter of personal exhibits no restrictions were made in this recent exhibition—a splendid showing that the workers prefer to do table service. With more clubs following their example, American decorations of American (and foreign) ware can have the highest place in the pottery world.

The demands and needs of the potters offer a new and almost unlimited field to American Ceramic designers of table service, who can and will produce good stuff adapted to the requirements of the manufacturers. And there is an additional incentive in doing a thing exceedingly well for factory use, in that one has the satisfaction of knowing that if it really is good, it will be reproduced many times, and thus extend its educational influence into the homes of thousands of families.



SALAD BOWL (Page 119)

Jetta Ehlers

TINT bowl with mixture of Copenhagen Blue and Copenhagen Grey. Pad until very even and a very light tone. Fire.

Second Painting. Trace design. Fill in with Fry's Special Oil in which there is mixed a little Copenhagen Blue.

When tacky, dust with Copenhagen Grey. Clean up all edges carefully and fire. Should be done in two firings.



PLATE (Supplement)

Jetta Ehlers

IN doing pieces for the table where the motif is to be repeated many times, choose a design simple enough to not become wearisome in the execution.

This plate was worked out with that idea in mind, the absence of both outline and tinting making it much easier to do.

There is a certain charm in the clean white surface of the china and the snap of the color against it when it is placed on snowy damask. With careful attention to detail, clean edges and good brush work, this design may be carried out successfully for one firing. Transfer design using impression paper and do not outline with India ink. The line left by the graphite paper is sufficient and has the added advantage of not holding color.

Paint large leaves with Olive Green and Pearl Grey. The smaller leaves and stems are Brown Green and Pearl Grey.

The grapes are painted with Vance-Phillips Blue Violet, Baby Blue and Pearl Grey. The oranges are Bischoff's Yellow Brown, Pearl Grey and a touch of Yellow Red. The edge of the plate is Dark Green with a bit of Pearl Grey. Use a very small stippler or tiny silk pads to keep color flat and even if necessary, but it is much better to lay the color cleanly and crisply and let it alone. After the color is all laid in, clean up all ragged edges and irregular places with tooth-pick and cotton. See that the background is absolutely clean before firing.

If the plate seems too weak after firing go over the design again being careful not to make the tones too intense.

The border could be used on a fruit or salad bowl, placing it on the inside, and repeating the medallion at intervals on the outside.

Or, place the medallion on the inside on the bottom of the bowl and use the border on the outside. The border may be confined by lines or not as the individual worker desires. It would be very attractive used on sherbet cups or orange bowls. A very rich effect may be obtained by making the background gold, the oranges orange lustre, grapes violet enamel and leaves green enamel.



MRS. CARPENTER MISS LEACH
 MRS. TILLMAN MISS EHLERS MISS EHLERS
 MISS VOORHEES MRS. WATERFIELD MRS. ENGLISH
 MISS HARRISON MRS. WATERFIELD MISS LINGLEY



MRS. KING MISS MC DOUGALL MISS VOORHEES
 MRS. SIMONDS MRS. WOODRUFF MRS. WOODRUFF
 MRS. CARPENTER



MRS. BLACK MRS. WATERFIELD MISS MC KENZIE
 MISS CRANE MRS. VAN NESS MRS. GRANBERRY
 MRS. SIMONDS MISS LINGLEY MRS. TILLMAN



MISS LINGLEY MISS LEACH MRS. SAVAGE
 MRS. BLACK MRS. WATERFIELD MRS. HAWKINS
 MISS HARRISON MRS. VAN VOORHEES



MRS. GRANBERRY MISS LINGLEY MRS. WM. F. SMITH
 MISS VOORHEES MISS EHLERS MRS. BLACK
 MRS. ENGLISH

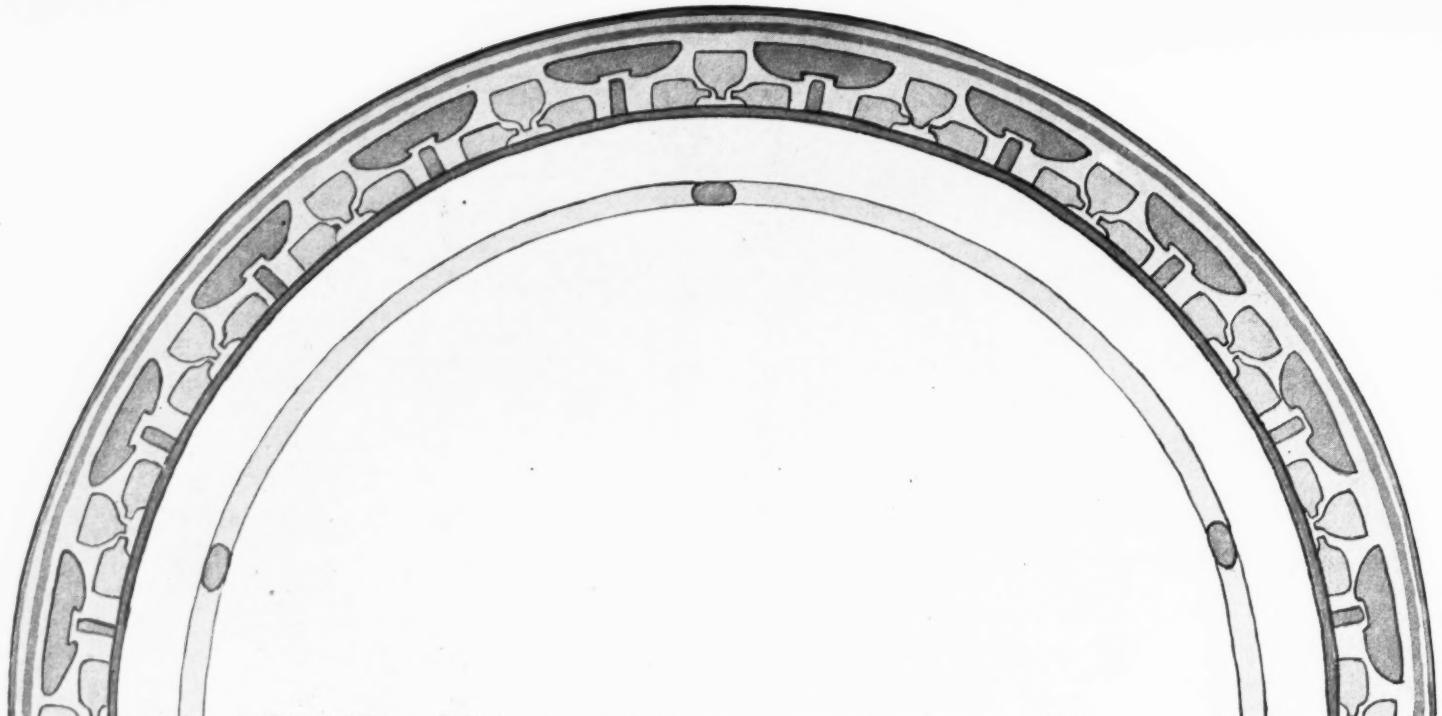


MRS. BLACK MISS HARRISON MISS JEPHSON
 MISS EHLERS MRS. GRANBERRY MRS. WATERFIELD
 MISS HOOD MISS HARRISON MRS. WOODRUFF
 MISS MC DOUGALL MISS WITTER MRS. ENGLISH
 MRS. KING MRS. KING MISS CRANE



MRS. ENGLISH MISS EHLERS MISS JEPHSON
 MISS WITTER MRS. EHLERS MRS. EHLERS

KERAMIC STUDIO



PLATE—JETTA EHLERS



DESIGN FOR SERVICE PLATE (reduced)—JETTA EHLERS (Treatment page 118).

SECTION FULL SIZE OF DESIGN FOR SERVICE PLATE
JETTA EHLERS

JETTA EHLERS

NEWARK KERAMIC ART SOCIETY



MRS. F. L. BLACK

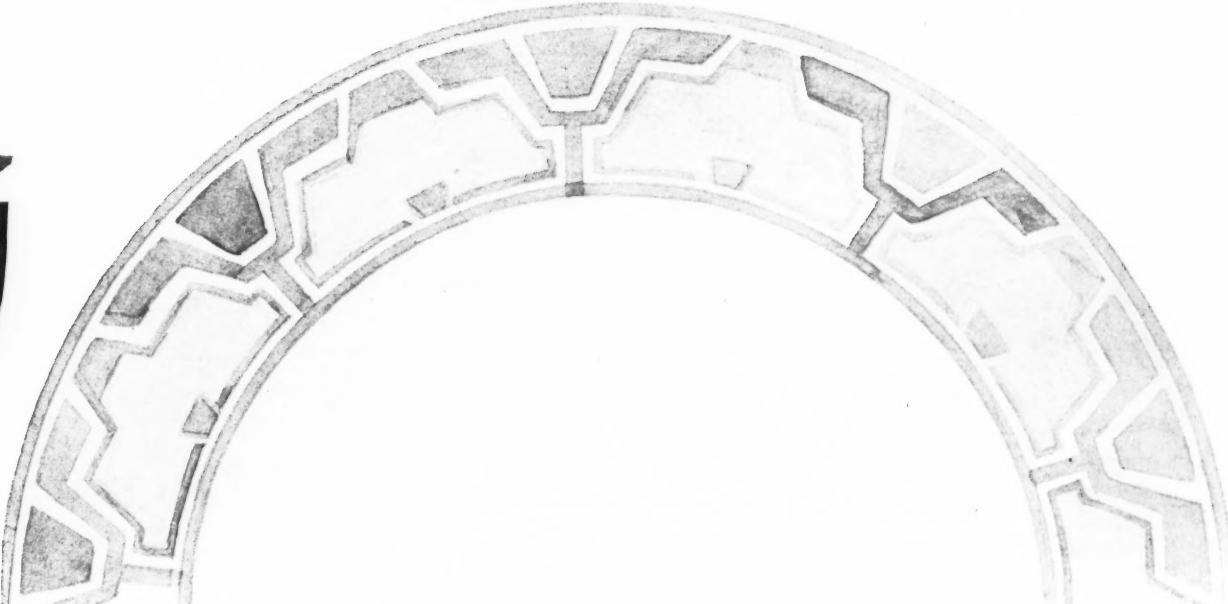
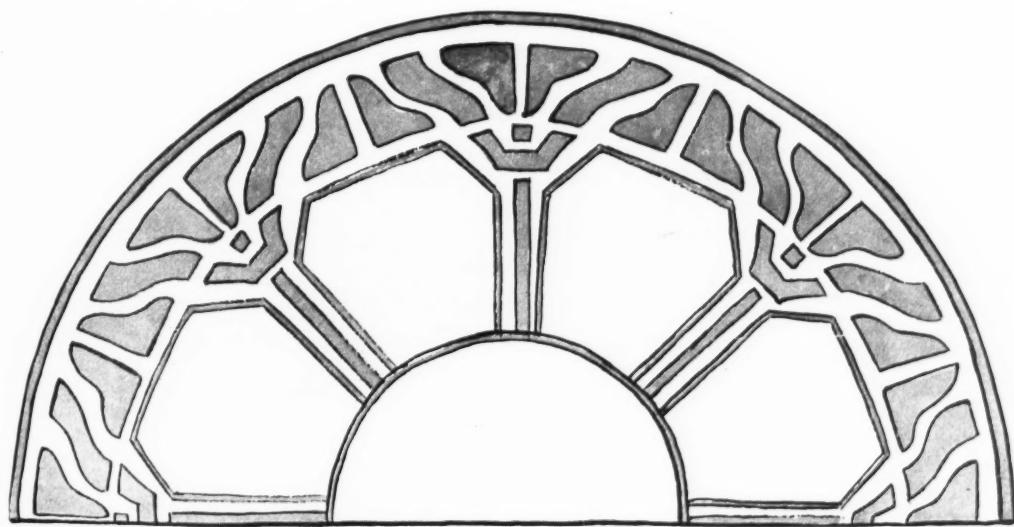
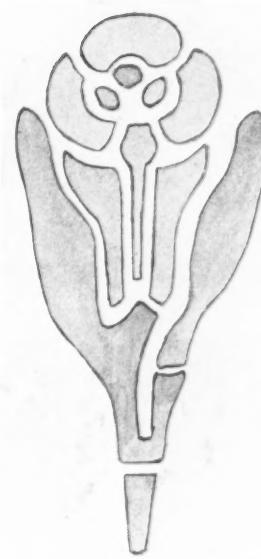


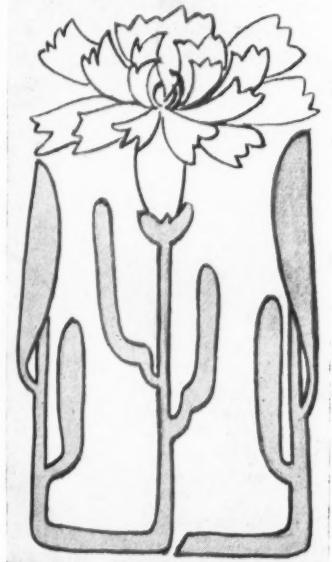
PLATE IN IVORY AND GOLD—MARY E. HARRISON



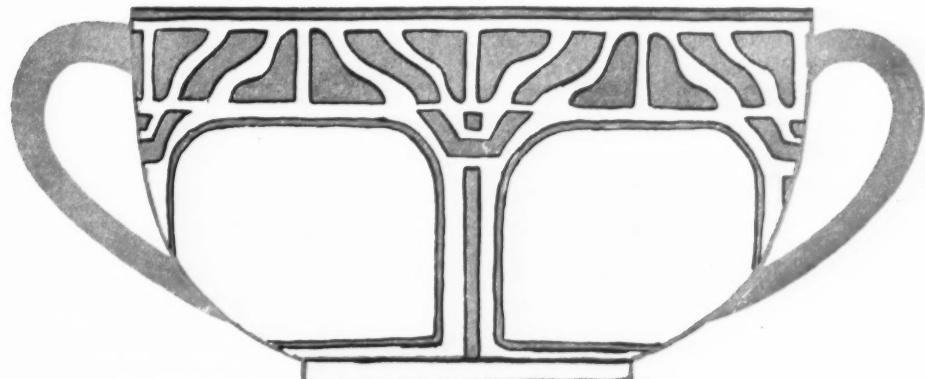
BOUILLON CUP—ELIZABETH CARPENTER



JANE B. CRANE



JETTA EHLERS



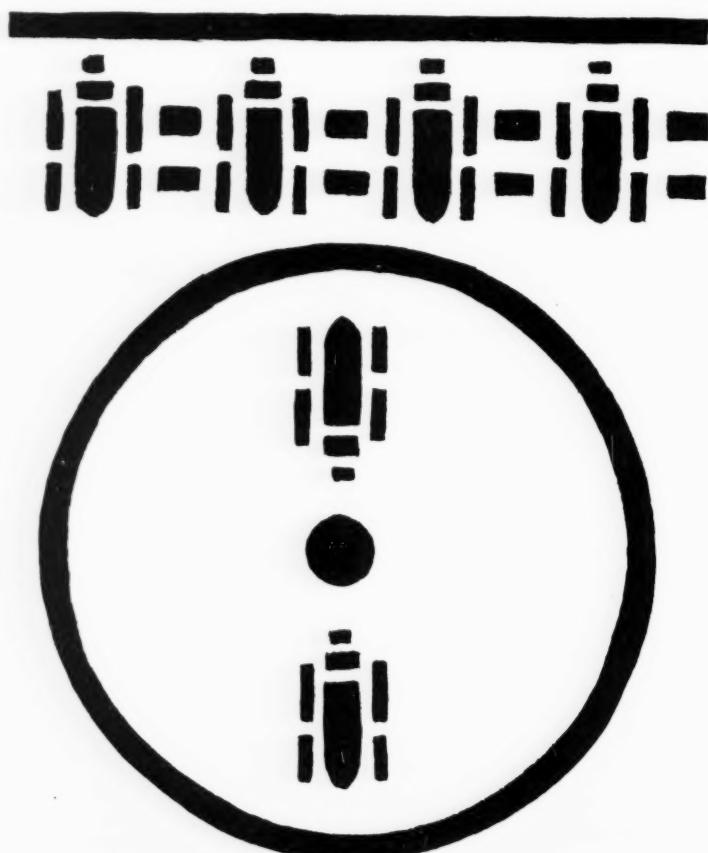
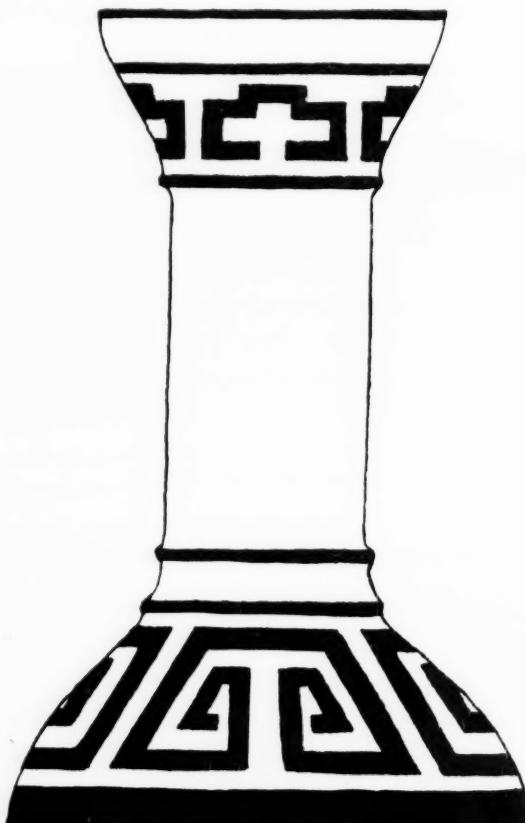
BOUILLON CUP—ELIZABETH CARPENTER
Design carried out in gold with outline of red (carnation with touch of Yellow Red)
—Edges of cup and saucer red, handles gold

NEWARK KERAMIC ART SOCIETY

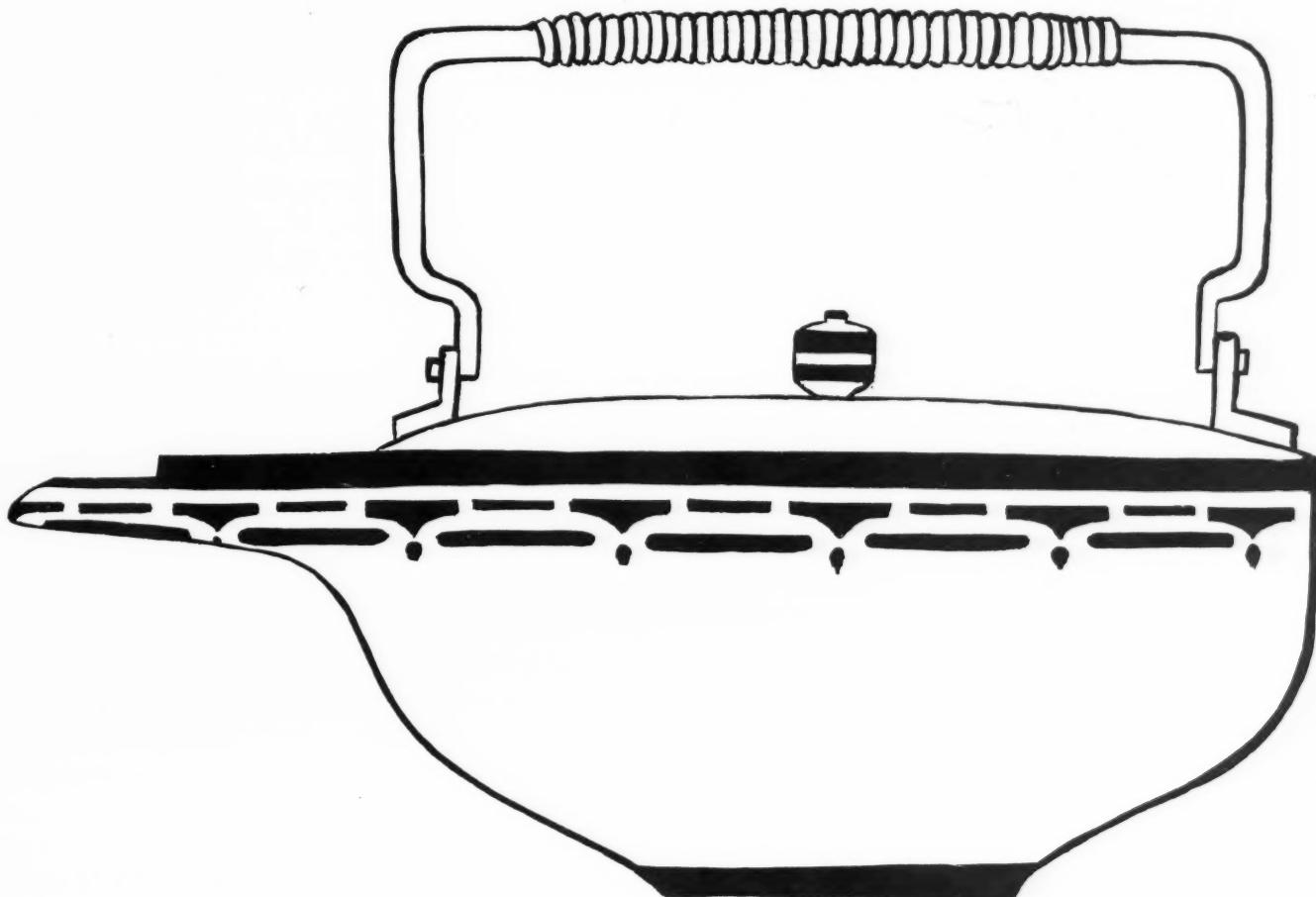
KERAMIC STUDIO



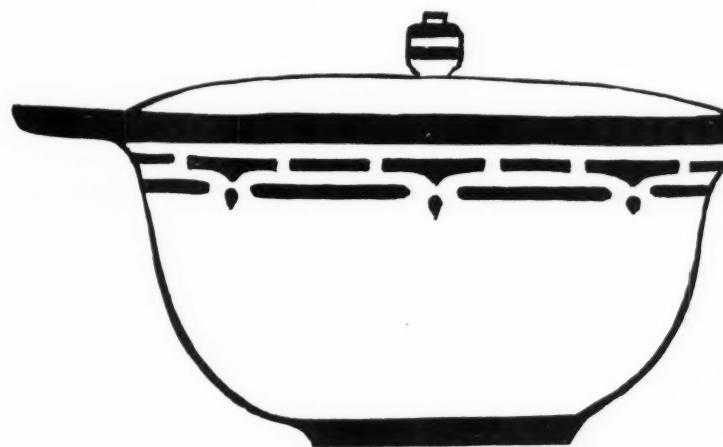
PLATE—MRS. FRED L. BLACK

DESIGN FOR HONEY JAR IN BLUE AND WHITE—
MRS. D. E. ENGLISHCOLONIAL CANDLESTICK—LOUISE McDougall
One part Copenhagen Blue, 1 part Copenhagen Grey, 2 parts Banding Blue

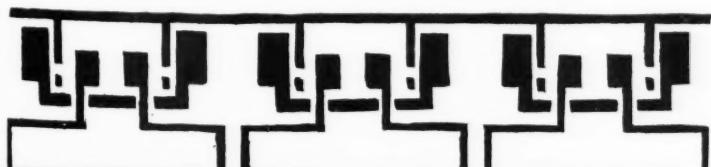
NEWARK KERAMIC ART SOCIETY



IVORY AND GOLD—MRS. CHAS. H. HAWKINS



IVORY AND GOLD—MRS. CHAS. H. HAWKINS



BORDER—MRS. FRED L. BLACK



BORDER—MRS. FRANCIS KING



BORDER IN GOLD—LOUISE Mc DOUGALE

NEWARK KERAMIC ART SOCIETY

KERAMIC STUDIO



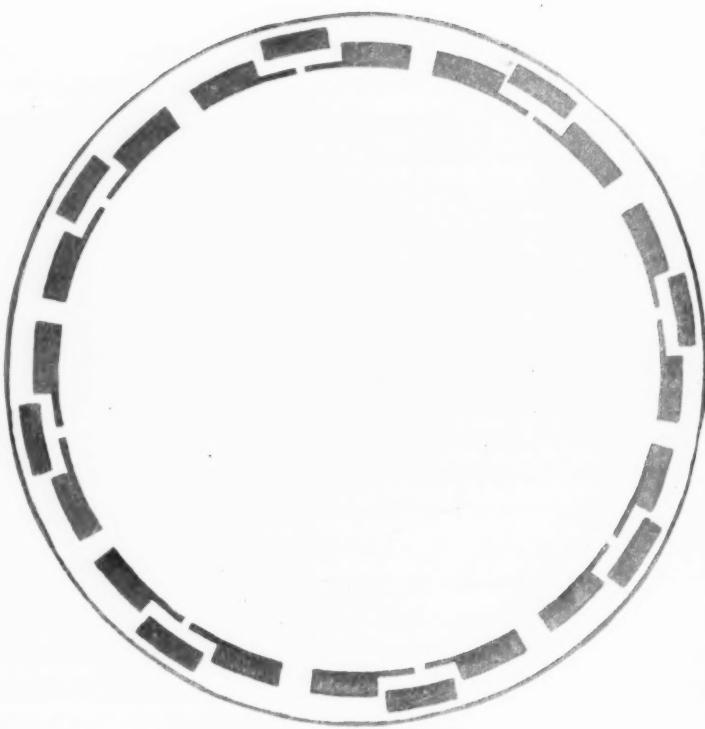
SARAH A. LEACH
Design to be executed in three shades of green.



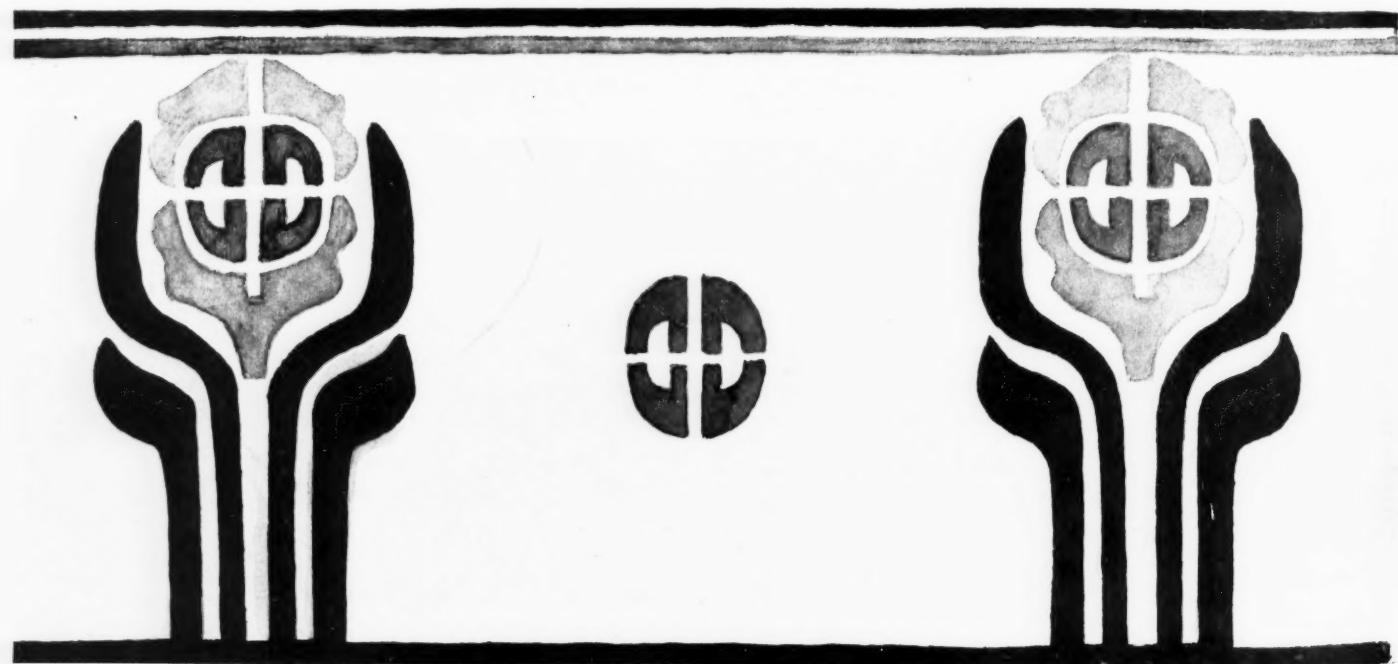
MRS. FRED L. BLACK



LID OF BISCUIT JAR—SARAH A. LEACH



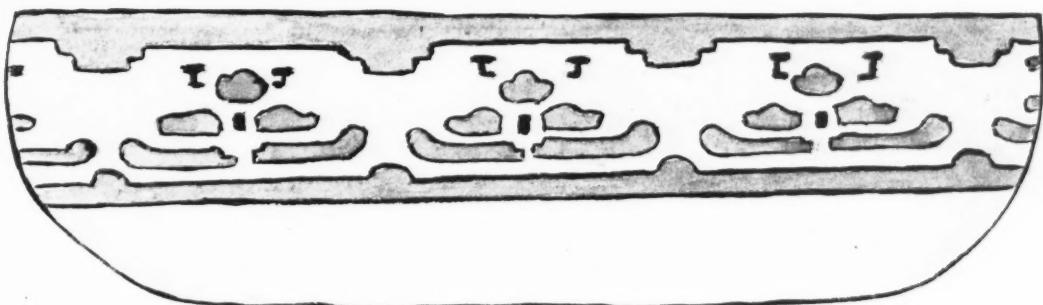
ELIZABETH MCKENZIE



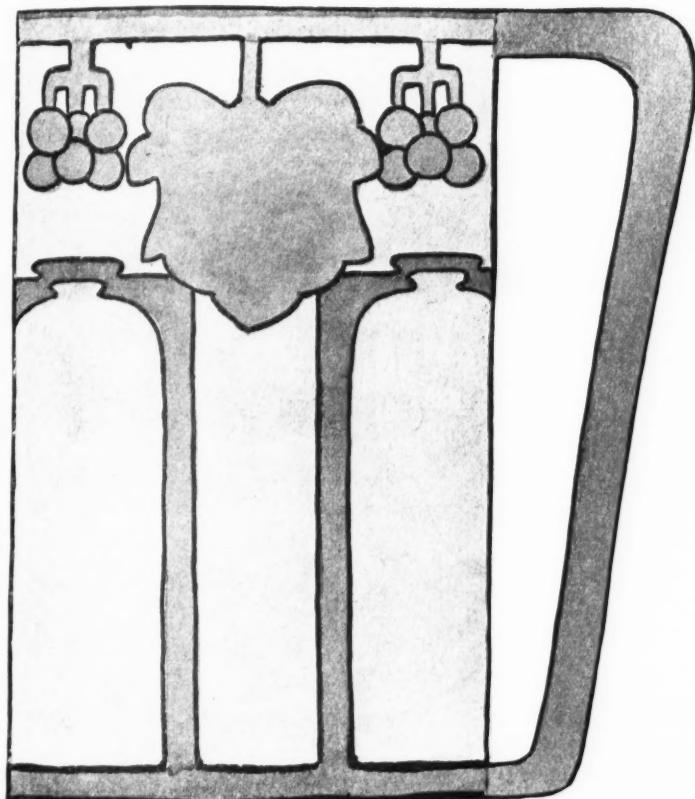
DESIGN FOR BISCUIT JAR—SARAH A. LEACH
NEWARK KERAMIC ART SOCIETY

KERAMIC STUDIO

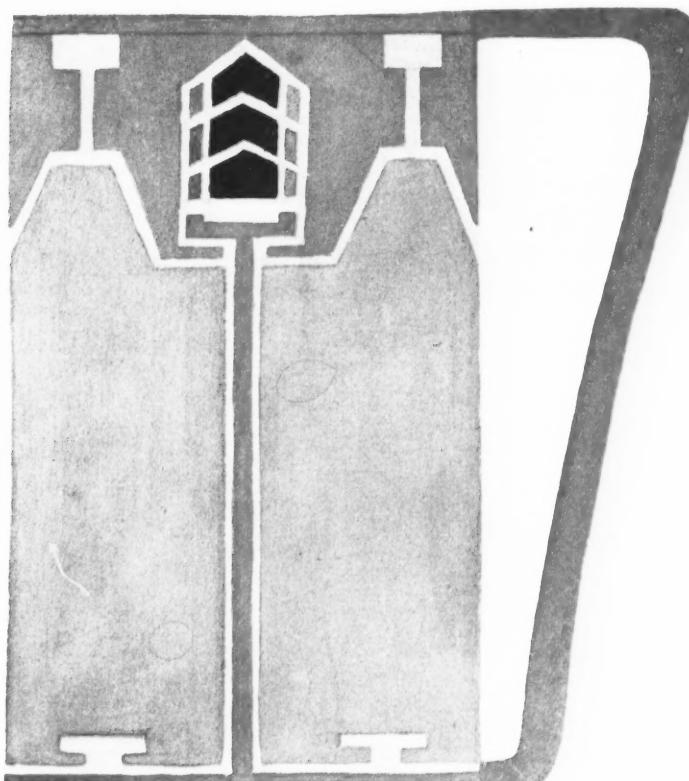
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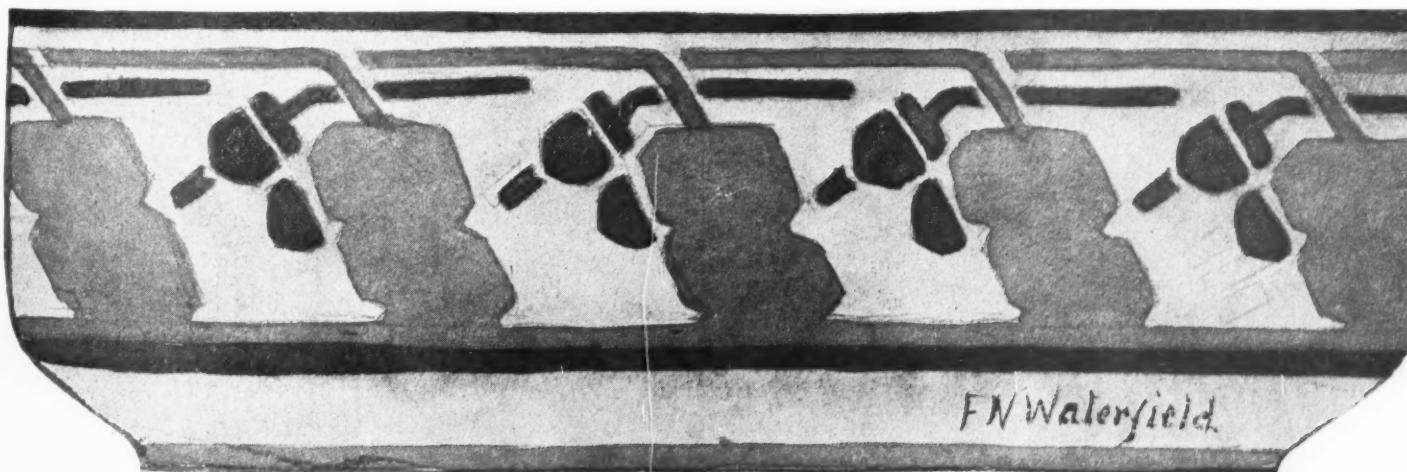
BOWL—MRS. EVERETT VAN VORHIS



STEIN—LULU M. HALLEY



STEIN—ELIZABETH McKENZIE



FN Waterfield

BOWL—F. N. WATERFIELD

NEWARK KERAMIC ART SOCIETY

KERAMIC STUDIO

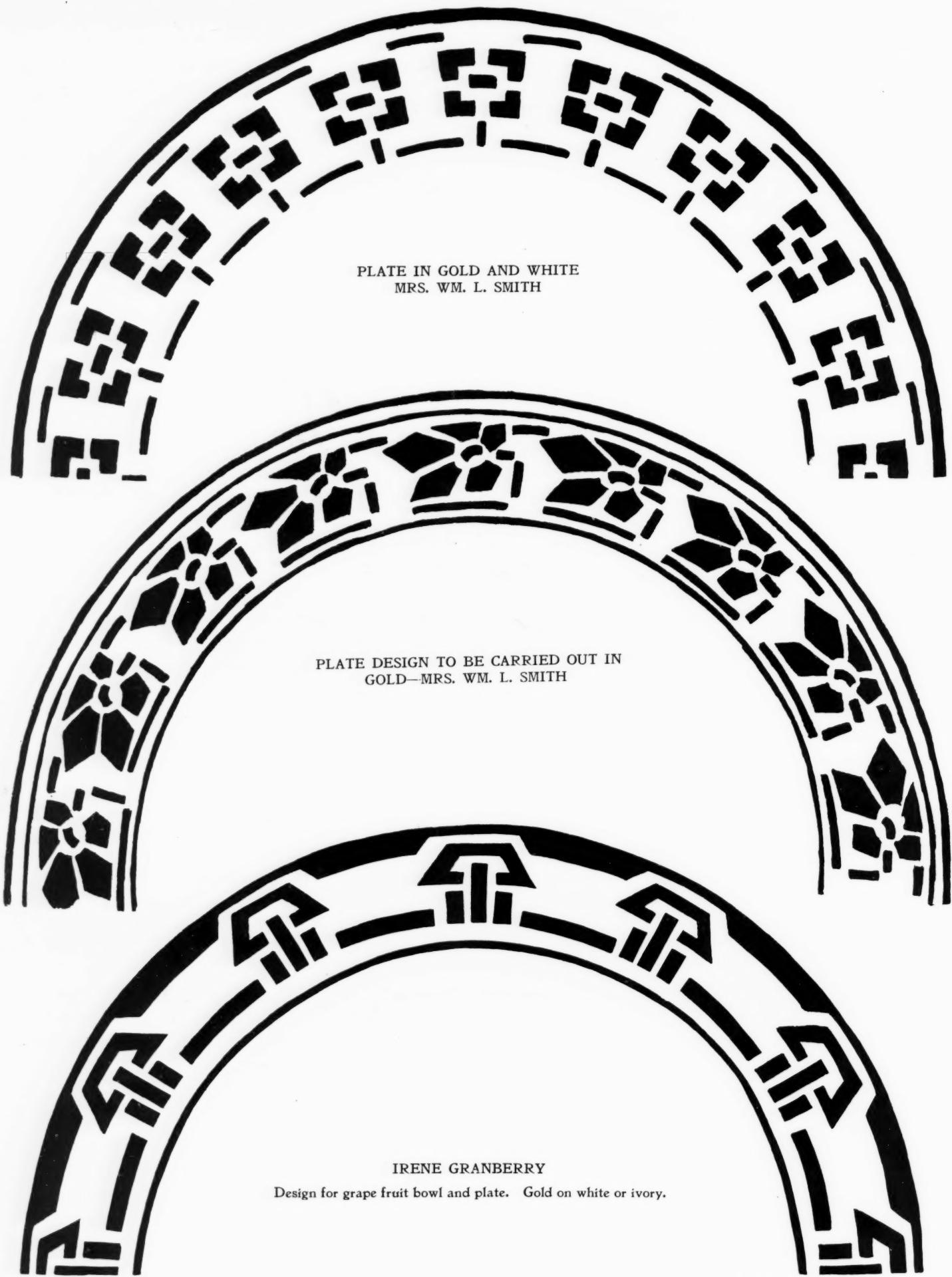


PLATE IN GOLD AND WHITE
MRS. WM. L. SMITH

PLATE DESIGN TO BE CARRIED OUT IN
GOLD—MRS. WM. L. SMITH

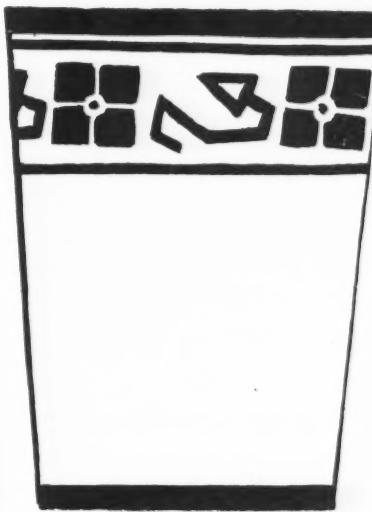
IRENE GRANBERRY

Design for grape fruit bowl and plate. Gold on white or ivory.

NEWARK KERAMIC ART SOCIETY



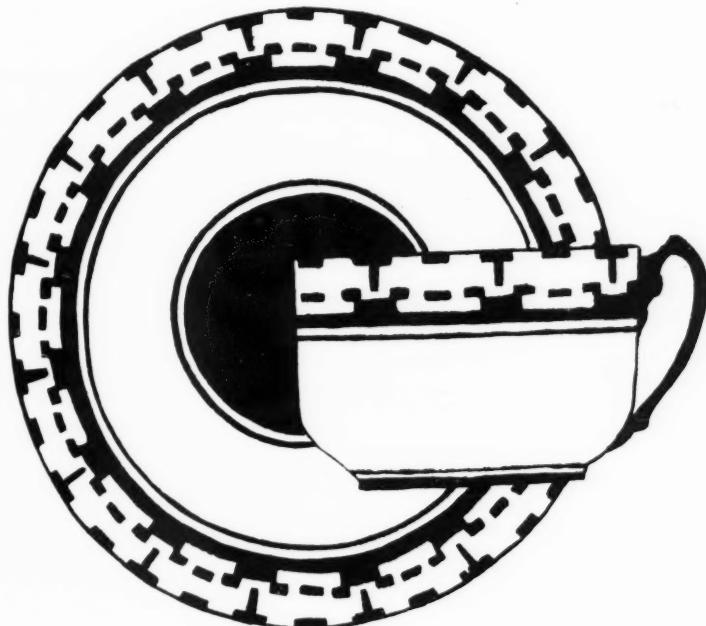
JULIA B. WITTER
Design for Oyster Plate, Gold on White.



JULIA B. WITTER
Design for Oyster Cocktail Cup
Gold on white.



BONBON DISH AND COVER IN GOLD—MRS. WM. L. SMITH



AFTER DINNER CUP AND SAUCER—MRS. D. E. ENGLISH
Design in green on white. Deep band in cream color.

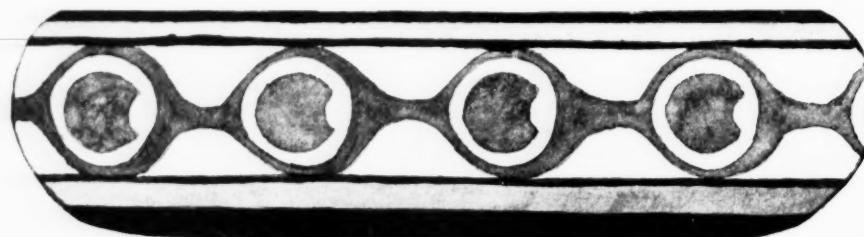


BONBON DISH AND COVER IN GOLD—MRS. WM. L. SMITH

KERAMIC STUDIO

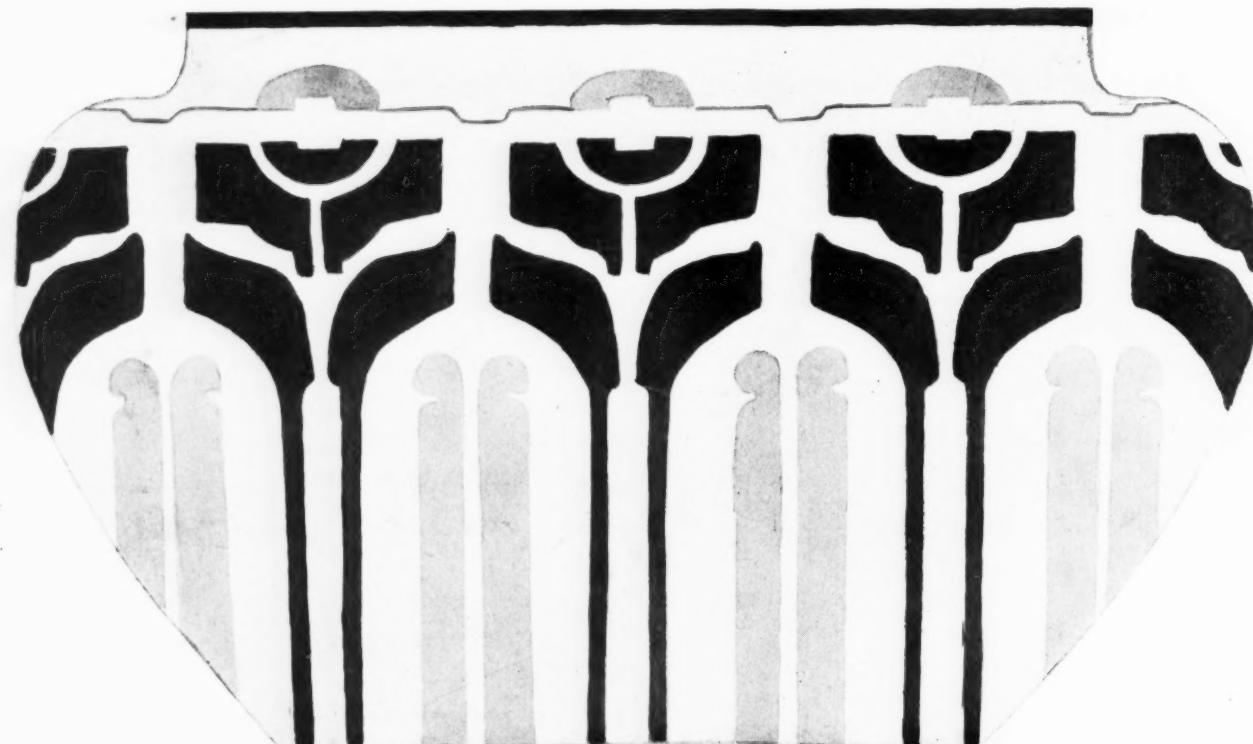


PLATE—MRS. FRANCIS KING

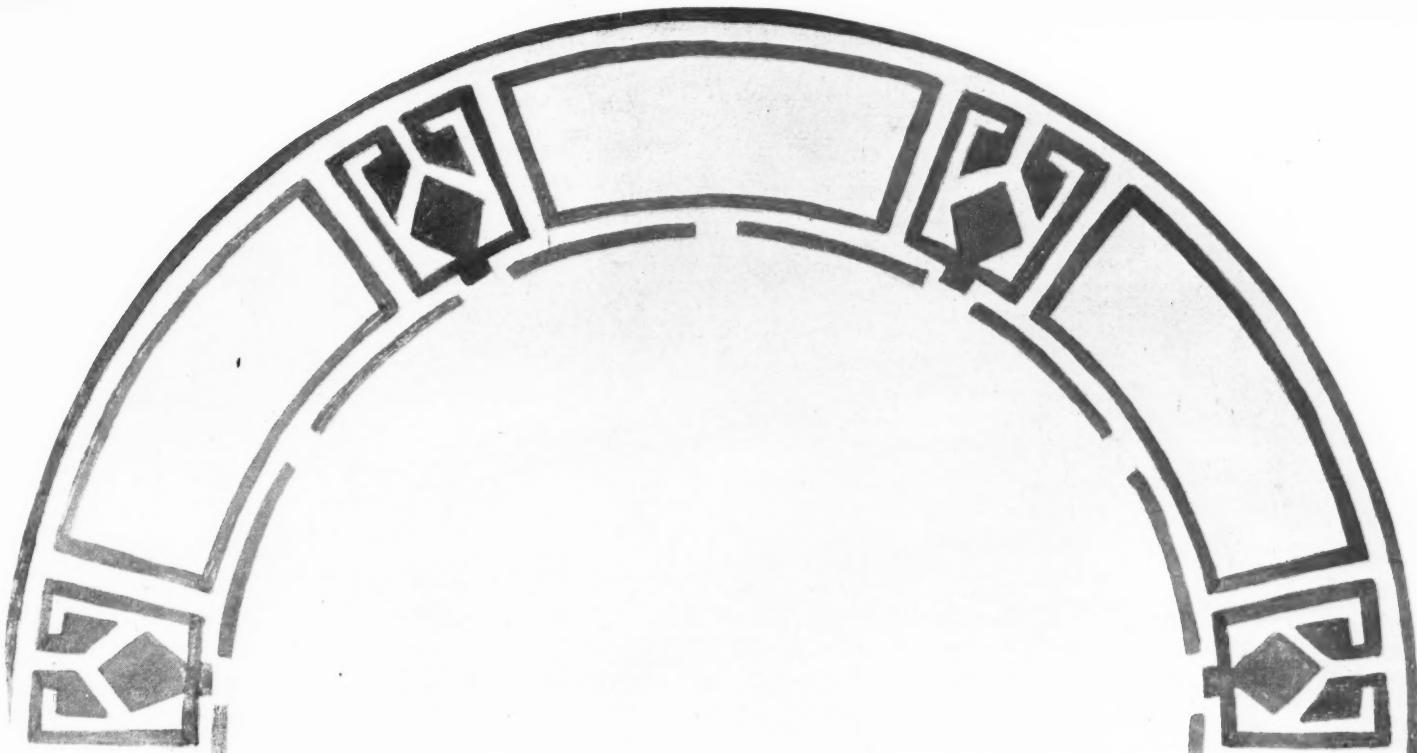


BOWL—NITA H. SIMONDS

Three shades of New Green with a wash of Light Green Lustre over all the dish for the last firing.



VASE IN THREE TONES OF GREEN—MRS. EVERETT VAN VORHIS
NEWARK KERAMIC ART SOCIETY



PLACE PLATE IN WHITE AND GOLD—MARY E. HARRISON



PLATE—HELEN V. JEPHSON



NUT BOWL, ACORN MOTIF—HELEN V. JEPHSON



DESIGN FOR BOWL—MATILDA VOORHEES

Leaves—1 part Yellow Green, $\frac{1}{2}$ Sea Green, 2 Pearl Grey. Flower—
Equal parts of Aztec Blue and Ivory glaze with dash of Orange in center.

NEWARK KERAMIC ART SOCIETY

KERAMIC STUDIO



BEE DESIGNS

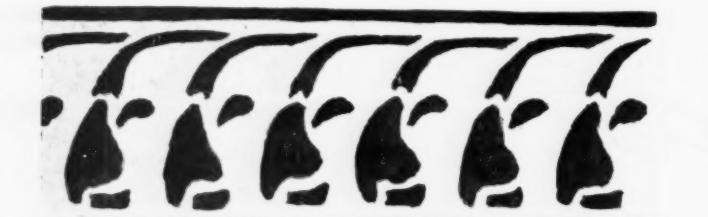
ANNIE V. LINGLEY



ANNIE V. LINGLEY



ANNIE V. LINGLEY



ANNIE V. LINGLEY



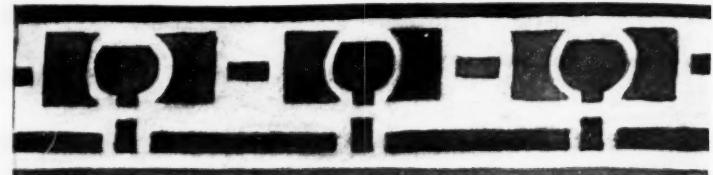
IRENE GRANBERRY



BORDERS

MRS. FRANCIS KING

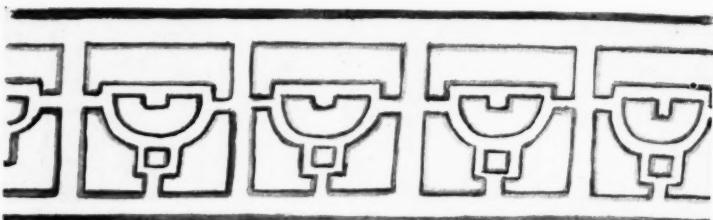
NEWARK KERAMIC ART SOCIETY



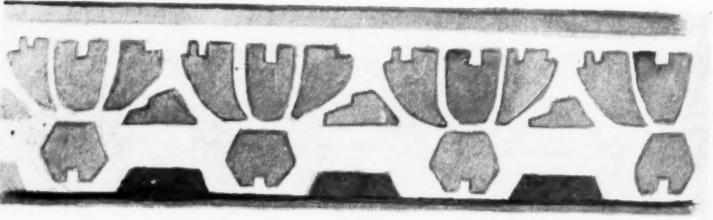
IRENE GRANBERRY



JANE B. CRANE



JANE B. CRANE



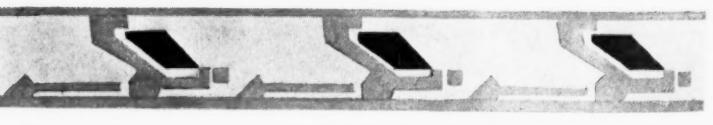
JANE B. CRANE



JANE B. CRANE



ELIZABETH MC KENZIE



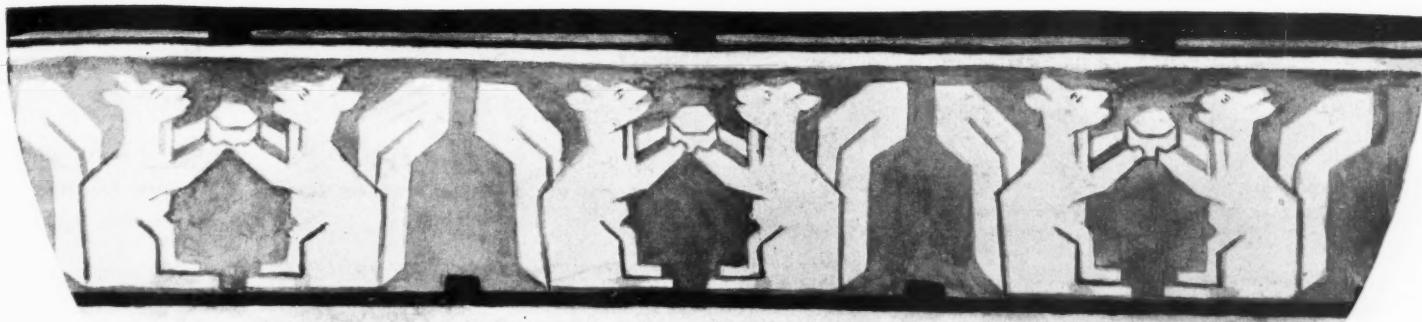
ELIZABETH MC KENZIE



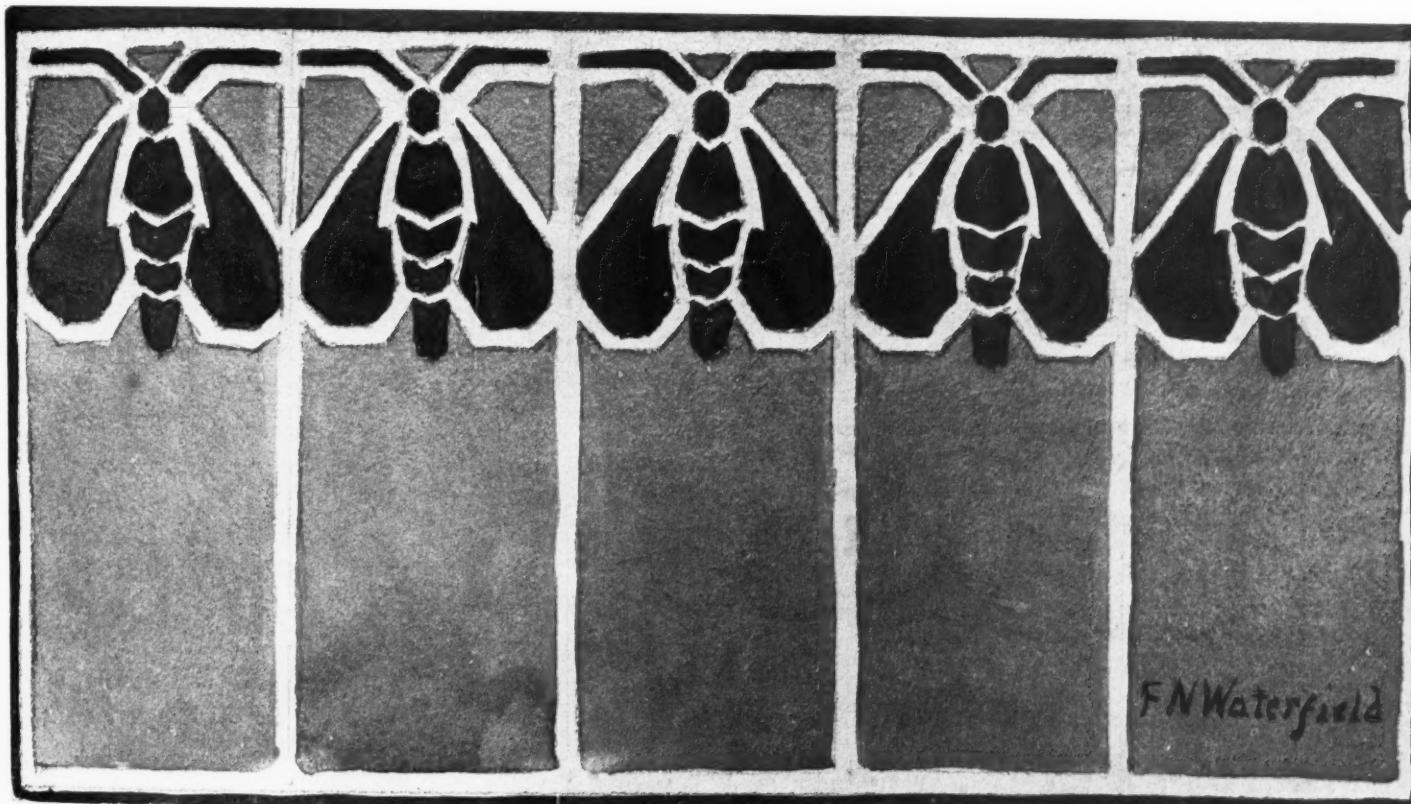
MARY E. HARRISON



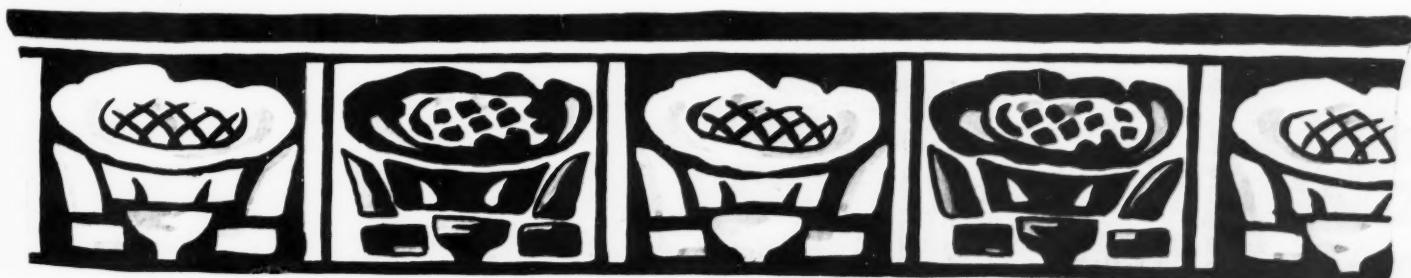
ELIZABETH CARPENTER



NUT BOWL—MRS. WM. T. WOODRUFF



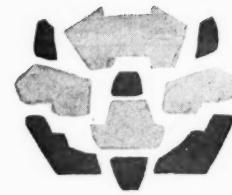
DESIGN FOR STEIN—F. N. WATERFIELD



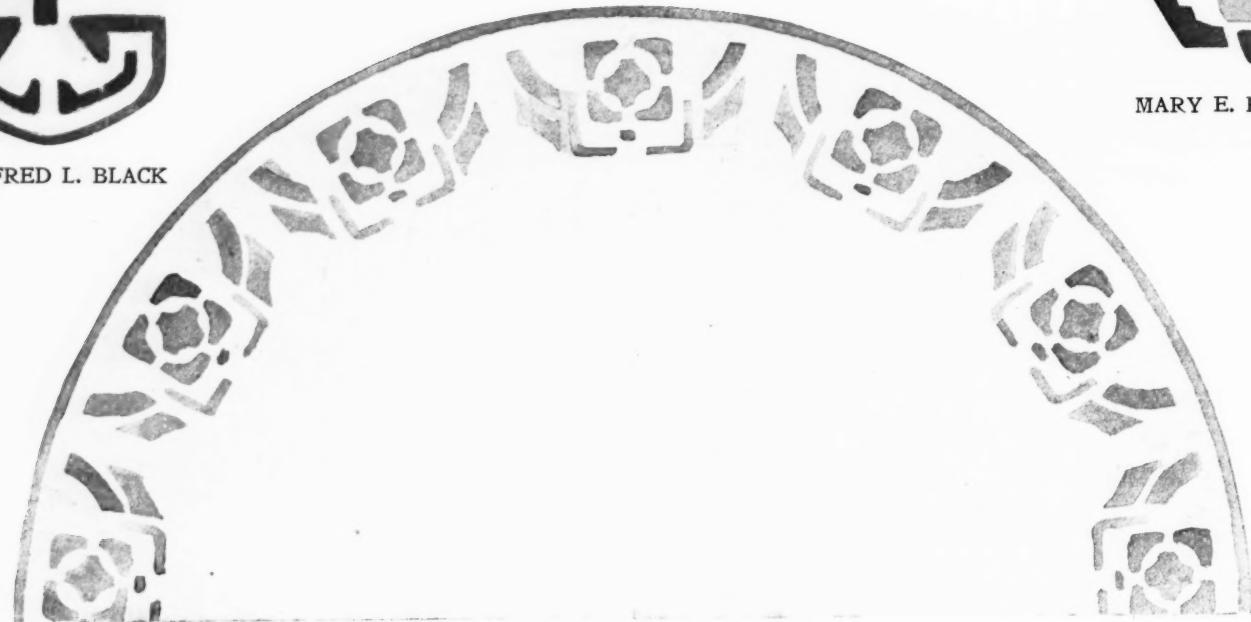
BORDER FOR BOWL—MATILDA VOORHEES
NEWARK KERAMIC ART SOCIETY



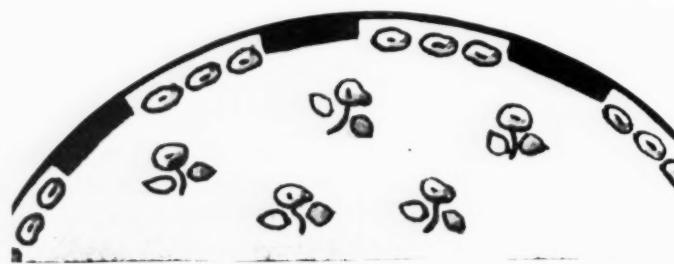
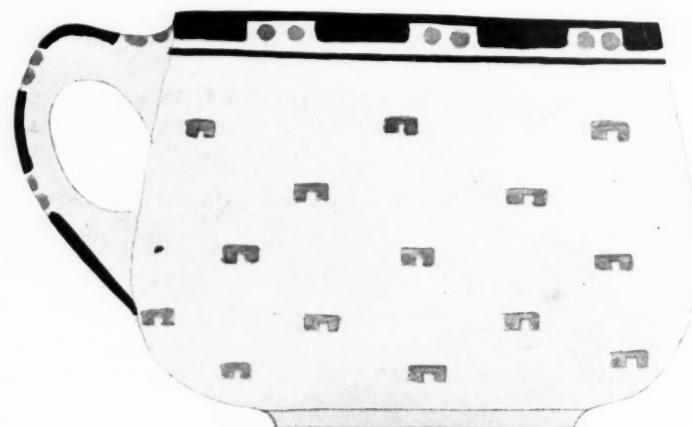
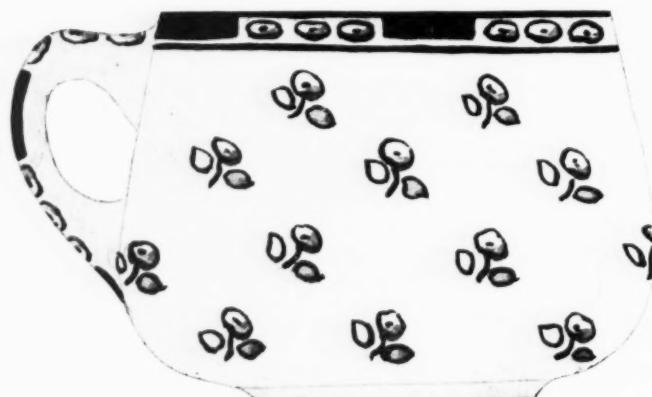
MRS. FRED L. BLACK



MARY E. HARRISON



PLATE—MRS. FRANCIS KING



CUP AND SAUCER—MATILDA VOORHEES

Flower—Equal parts Aztec Blue and Ivory glaze. Leaves—Yellow Green, Ivory glaze and Pearl Grey.

* *

PLATE (Page 134)

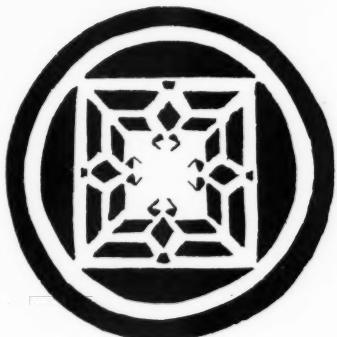
Mrs. Francis King

DESIGN to be carried out in Copenhagen Grey on white. Paint in design with Fry's Special Oil in which a little Grey for Flesh has been mixed. When dry enough to dust, go over design with Copenhagen Grey, using a small tuft of cotton to dust with. See that the background is absolutely clean before firing. Can be successfully carried out for one fire.

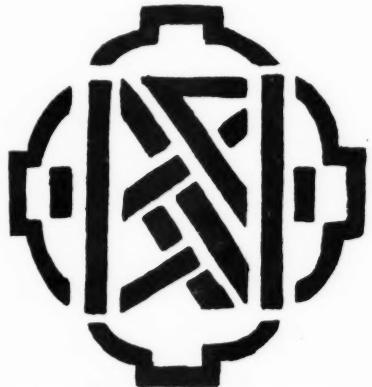
Mrs. Francis King
TINT background Ivory. Clean out design and fire.

For second firing use flat enamels, making the centre flower, like ornament, blue and leaves green.

Bands, Green enamel with square spot Blue enamel. A gold edge may be used, or, if preferred, a black or green enamel one.



BEE MOTIF FOR HONEY JAR
MRS. PETER TILLMAN

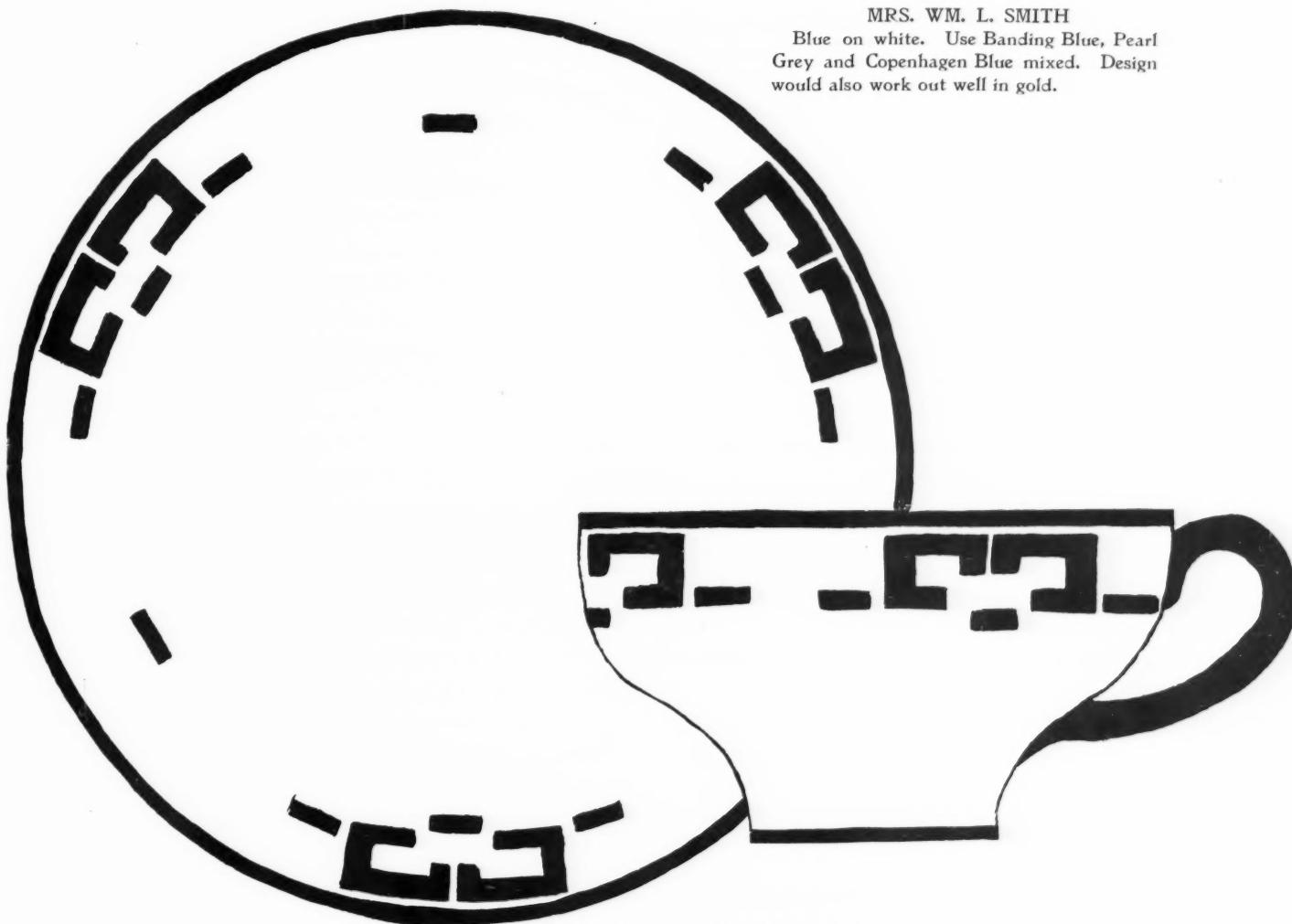


CLUB MONOGRAM—MRS. WM. L.
SMITH



MRS. WM. L. SMITH

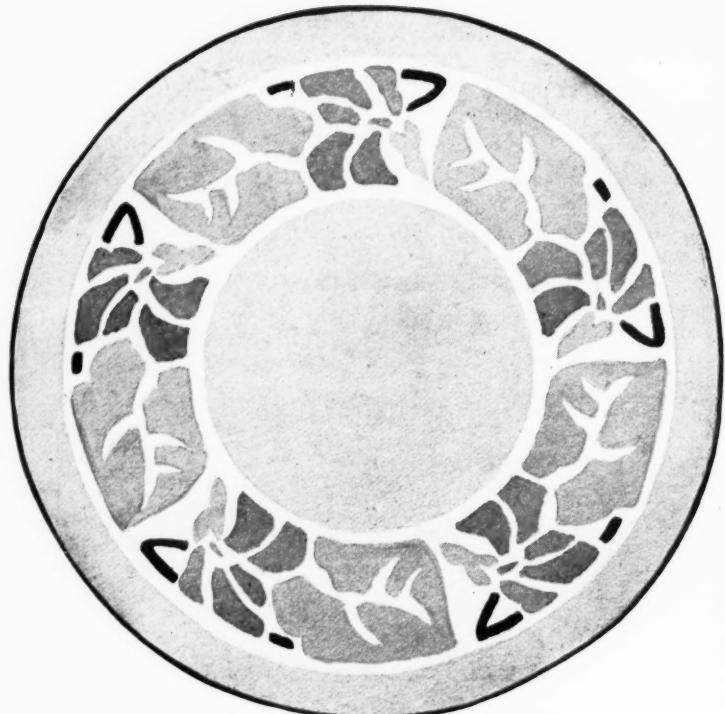
Blue on white. Use Banding Blue, Pearl
Grey and Copenhagen Blue mixed. Design
would also work out well in gold.



BLUE AND WHITE—SARAH A. LEACH
NEWARK KERAMIC ART SOCIETY



LID OF BONBON BOX—HELEN V. JEPHSON



LID OF BONBON BOX—JETTA EHLERS

Background light ivory. Darker parts a wash of Brown Green on second painting over the ivory. Flowers, violet; leaves, olive green. Dark stems, dark green and dark green edge. No outline.



JANE B. CRANE



BOWL (Page 133)

Matilda Voorhees

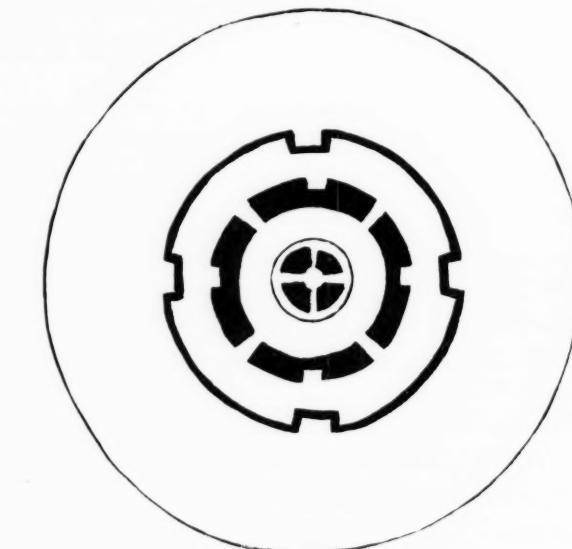
PETALS of flowers.—Yellow, equal parts of Yellow Brown, Egg Yellow and Ivory Glaze.

Centre of flower.—Violet composed of Violet No. 2, two parts Pearl Grey, two of Ivory Glaze, with Grey bands. Calyx same as centre.

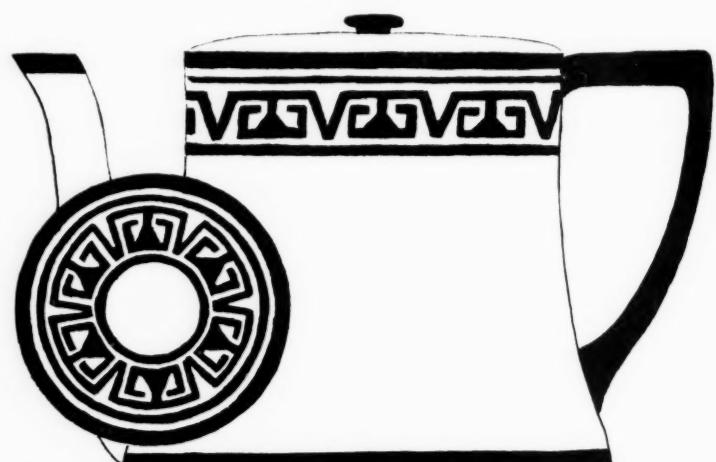
Leaves.—One part Yellow Green, one-half part Sea Green, three parts Pearl Grey.

Ground of dark motif and bands.—One Royal Purple, one Copenhagen Blue, three Pearl Grey.

Use lower part of flower for motif on inside band, tinting band green and leaving motif white.

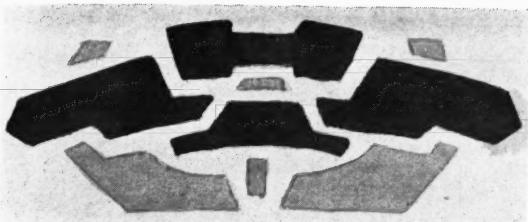


MRS. WM. T. WOODRUFF



DESIGN FOR TEA SET—JULIA WITTER

Pattern in gold on Yellow Lustre which is given two coats. Imperial Ivory may be used in place of Yellow Lustre.



MARY E. HARRISON
NEWARK KERAMIC ART SOCIETY
POTTERY CLASS

Fred. H. Rhead

THE raised line process (so-called for want of a better name) is a method of decoration which could easily be of value to the studio potter.

Like Sgraffito, it is decoration in relief, but this relief is applied, instead of being formed by cutting away the background as is done in Sgraffito. A small flexible rubber bag is filled with slip and a glass tube is inserted in the bag which is made to fit quite tightly round the tube. (Fig. 1.)

The bag is held in the palm of the hand with the tube between the first finger and thumb; in fact, held as one would hold a pen.

Thus held, it requires but slight pressure, certainly not enough to make the hand unsteady, to force the slip through the glass tube.

An hour or so of practice with this instrument and one can draw as easily as with a pencil or pen; the fineness of the line being regulated by the consistency of the slip and the size of the point of the glass tube.

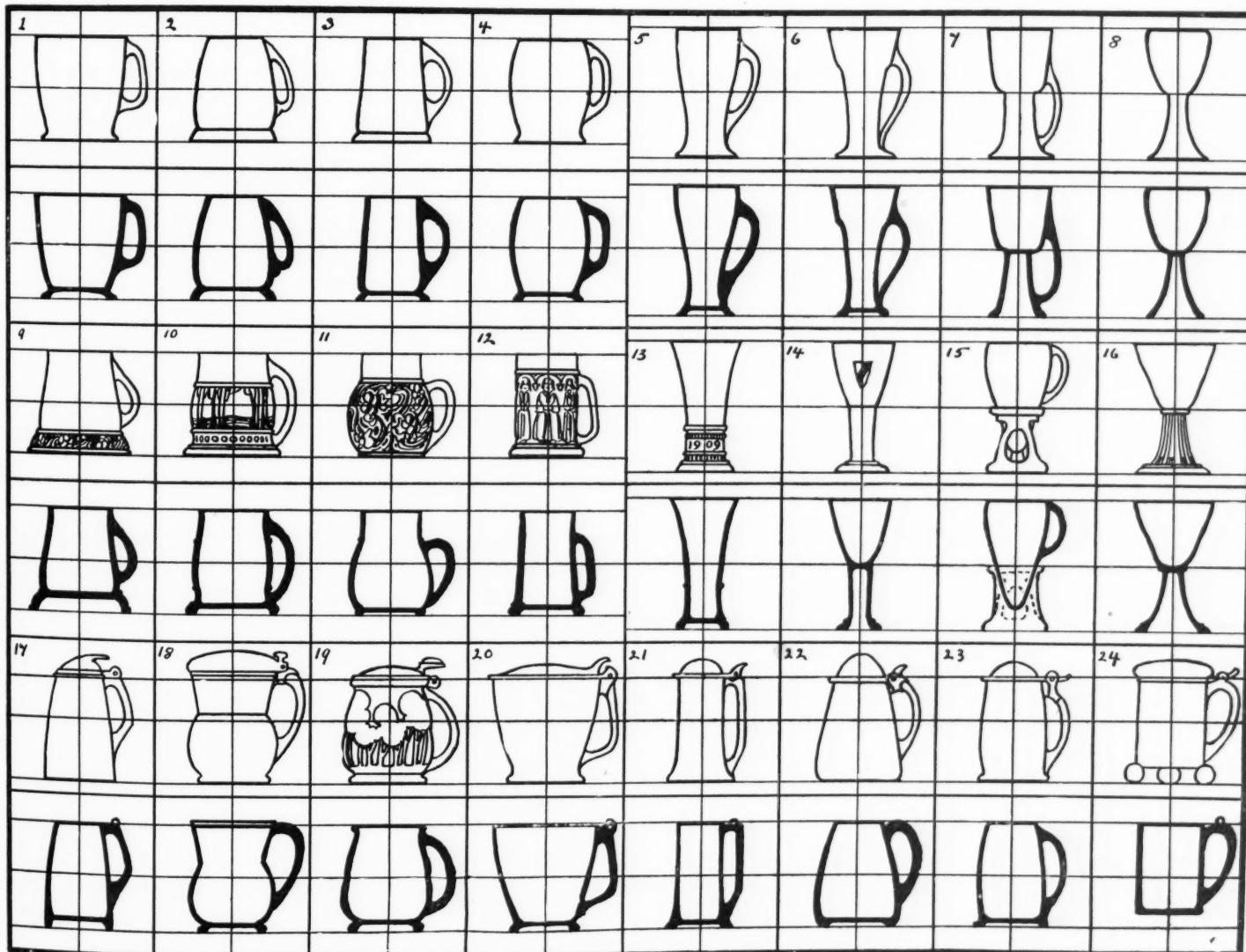
This process is an old one and has been used with variations by potters of other countries who produced decorated wares of widely different types.

The early English potters, the Tofts for example, used a small vessel something like a teapot (Fig. 2). The spout is a quill which is held in place by a piece of soft clay. The slip was poured through the quill and the flow was stopped when necessary, by placing the thumb over the hole at the top of the vessel. As can be imagined this is a much cruder affair than that of the rubber bag and glass tube, but the old potters did wonderfully original work with this apparently clumsy instrument.

Some potters used a similar vessel having two or three compartments, allowing the use of two or more colors at one time.

Japanese potters used the tube in a number of ways, in one instance producing wares with finely traced line and scroll decorations in clay, in another, using glazes or enamels instead of slip and working on the hard clay or biscuit ware.

This process is used by artists doing large tile panels, but not caring to risk their work in the biscuit fire because of warping, they do the work on the biscuit tile, using a paste made of broken tile finely ground and mixed with mucilage



and a little glaze. The outline is then made and the decoration finished by painting with underglaze colors or with colored glazes.

The beginner had better work in slip on the green ware. If the ware is grounded, the slip in the tube may be white or some color in direct contrast to the color of the ground. Let the design be as simple as possible; at first, composed mainly of short lines and dots. It is good practice and not at all easy to make row after row of dots, keeping them exactly the same size and distance from each other.

Do not attempt elaborate pieces until some proficiency is attained. It should hardly be necessary to suggest that the potter, when trying a new process, should consider the nature of the work as largely experimental.

It is unreasonable to think that by merely reading up notes and descriptions of processes one can go ahead and carry the work through without meeting with disappointments. Under the most perfect conditions there will be more or less loss and often where it is least expected. This being so, it seems foolish to further increase the uncertainty of result by taking avoidable risks.

before putting into regular use. But the experiments in method occur right along, as the progressive worker is all the time finding out better and surer ways of getting good results.

To go back to the tube, the instrument is so simple that there is little more to say. Ideas will suggest themselves as the potter becomes skillful with the tool. I give a sheet of sketch designs showing possible treatments. In this case the idea is to apply the relief on a colored ground. Two or more colors may be used, of course necessitating a tube for every color. Be sure that each tube is plainly marked. Where a mass of color is needed the outline is drawn with a firm raised line and the center is filled in while working the tube from side to side. The decoration can be rather flat or quite high in relief according to the way the tube is used and the consistency of the slip. At any time do not let the end of the tube touch the ware or it will at once become clogged. When this happens, clear the tube with fine wire. Be sure that the slip is well mixed; it should be put through a 200 mesh sieve before it is put in the tube.

Decorations can be done entirely in outline. Good effects are obtained by allowing the largest surface to be covered with a mat glaze; small medallions or details can be tubed and filled in with bright glazes or the sunstone or aventurine glaze which can be bought from any good dealer in colors. When this class of decoration is done, be sure that the outline is high enough in relief to keep the glaze from running. A little observation will tell the potter where to make the outline especially strong and where not to paint the glaze too heavy.

In glazing, first dip the piece all over in the mat glaze, then scrape off the glaze from the medallions and paint in the other glazes or enamels. The question of deciding the class of decoration furnishes good grounds for experiments in method. The rubber bags are made from the inner tube of a bicycle tire which is cut into pieces of about six inches and one end well sealed up with rubber cement. Old inner tubes can well be used for this purpose. I find it economical to make friends with the bicycle man who lets me have old tubes for a quarter each, and as even a poor tube will make at least eight good bags the cost is slight. The glass tubes can be ordered through any druggist who sells test tubes. The cost of these should not be more than five cents each. The glass tube is two and three-quarters inches long, not wider than five-sixteenths inches, and drawn to a point with an outside measurement of one-sixteenth inch. As there will be some slight difference in the points, the finer one should be put on one side and kept for special purposes. It will be advisable to fit the glass tube in a three-quarter inch cork; this will fit nicely in the bag and make the tying a simple process.

A dozen bags and corks and from three to six dozen tubes (which may not cost more than a cent each if bought in this quantity) will make a satisfactory outfit for the potter who intends to go thoroughly into this kind of work.

I give the promised sheet of steins, leaving the useful articles for the next number. Nos. 1 to 8 are plain shapes, Nos. 9 to 12 have carved borders, Nos. 13 to 16 are goblets, No. 15 has a separate stand, Nos. 17 to 24 are steins to be mounted in metal. As I have said before these sheets of shapes are nothing more than notes or seeds of ideas, designed and drawn in the most direct manner and in little time. Next month I will criticize submitted designs and give examples of working drawings. The criticisms will be preceded by a description of an inlaid process in which the tube will be the chief instrument.

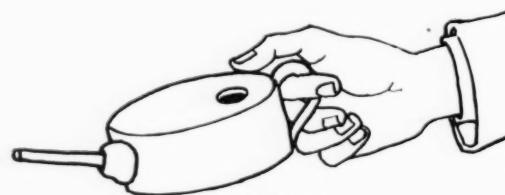


Fig. 2.

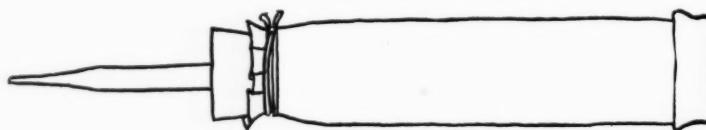


Fig. 1.

Let experimental and regular work be entirely separate and there will be more good kilns and better results from experiments. If you have no small vases for trial purposes, make the trials on tile. Beat out a slab of clay and cut it into squares of three inches or thereabouts when green. This size will be large enough for simple decorations and will take up little room in the kiln. All tile left over can go in the biscuit kiln and be used for glaze trials.

It is difficult to understand the attitude of the potter who looks on experimental work as something to be avoided or at the best as troublesome; to be done at the last minute after the kiln has been lighted. Perhaps I had better speak further on this subject.

This work can easily be of two kinds; experimenting in material and experimenting in method. Both are equally important and should be planned and marked out with the greatest care and as separate branches of experimental work.

Do not begin to experiment until you know definitely what you want and until you have definitely planned out the way or means by which you hope to get it. Of the two classes of work the experiments in method will (or should) occur the most frequently. Those in material are more in the nature of tests than anything else,—preliminary trials of a new glaze or color which only need to be marked out

ANSWERS TO POTTERY INQUIRIES

L. N.—I am not satisfied with the proportion of good ware which comes to me from the kiln. I make mat glaze pottery (nearly all built) and another studio potter does the firing for me. I always lose, at the lowest figure, two, and occasionally four pieces out of twelve. Is this reasonable?

While I do not know the conditions under which you are working, I think you are fortunate in getting such good results. As a general rule and especially with a studio kiln, a firing is either all good or all bad. The kiln is often blamed for faults in workmanship which do not develop until the piece is fired. The most skilled potter has nothing to complain of if the total losses do not exceed 10%, but few studio potters will reach this low figure.

S. I. B.—Will you give a cone 05 green mat glaze?

I give two formulas which I have used with good results at 05-04:

No. 1	No. 2
White lead.....45	White lead.....40
Spar.....35	Spar.....30
China clay.....10	Whiting.....16
Ball clay.....2	China clay.....7
Zinc.....3	Ball clay.....7
Whiting.....5	Carbonate Barium.....4
Black oxide of copper.....2	Zinc.....2
Red oxide of iron. 1	Black oxide of copper.....2
	Red oxide of iron.....1



STUDIO AND SHOP NOTES

Mrs. Mary Alley Neal has returned from her European trip and is established in her studio at 1425 Broadway, New York City, where she will begin her classes on October first.

Mrs. Anna B. Leonard writes from Edgartown Island of Martha's Vineyard, Mass., that she will open her New York studio on November first.

Mrs. M. E. Perley has decided to remain with the Railsback-Claremore Co., for the coming winter, and she will teach china painting at their studio at 505 Union St., Seattle, Wash.

China painting in this country is on the increase and the business in china material has been so good in last years that it is not surprising to see a new firm open its doors for the importation of French and Bavarian china. We call the attention of readers to the advertisement of this new firm, The Art China Import Co., managed by Mr. Freudenfels, formerly with Bawo & Dotter.

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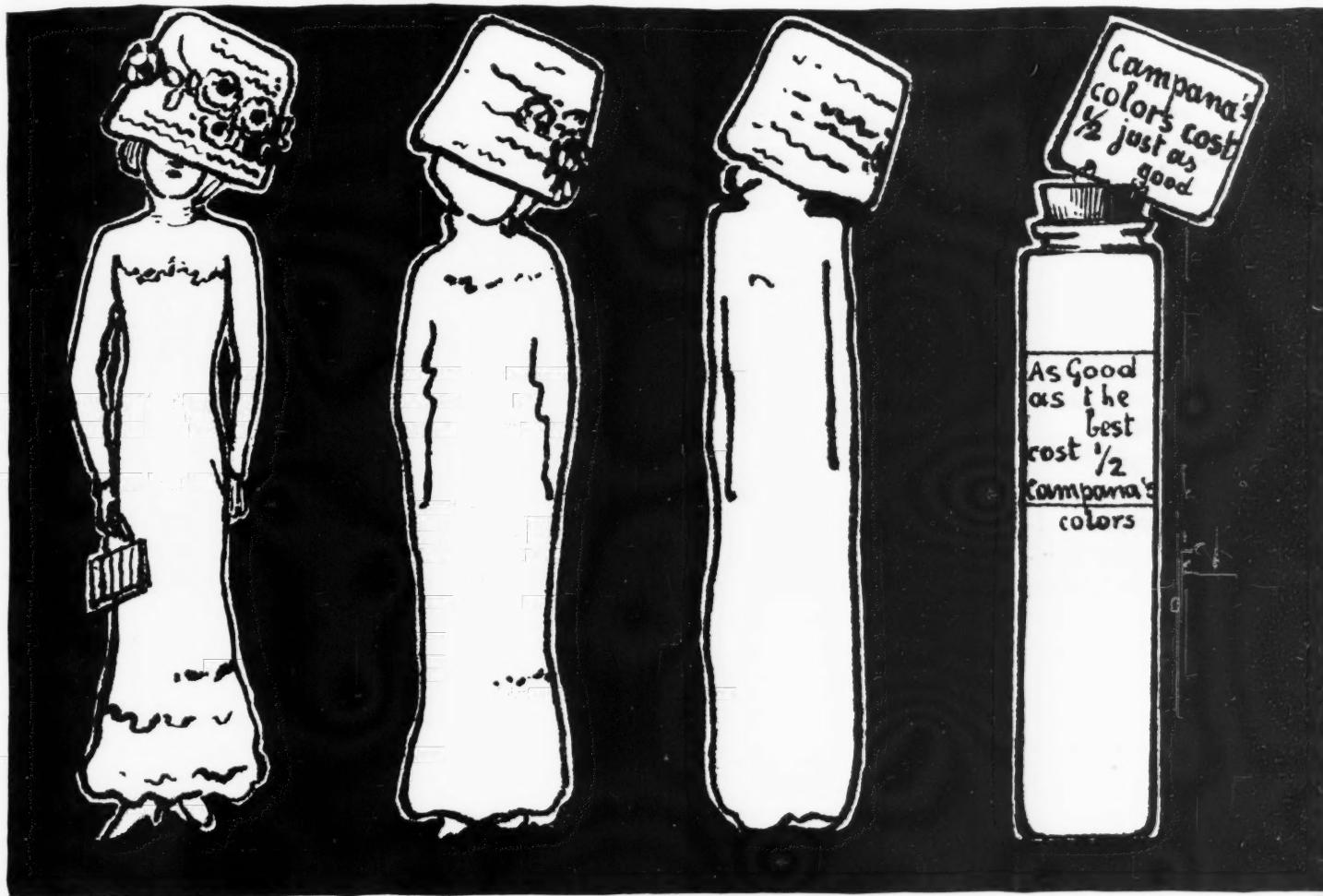
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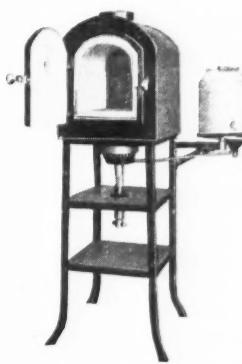
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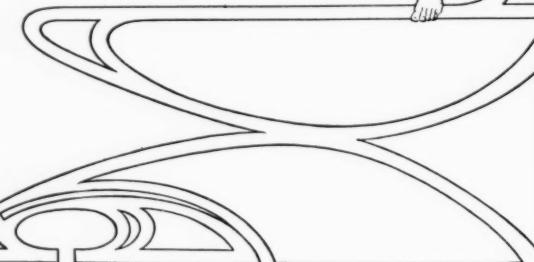
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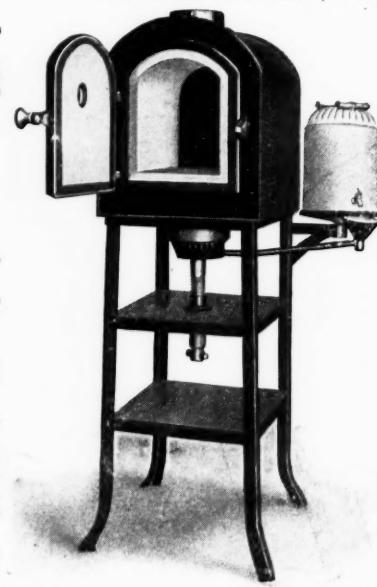
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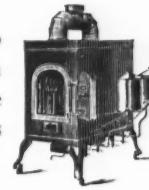
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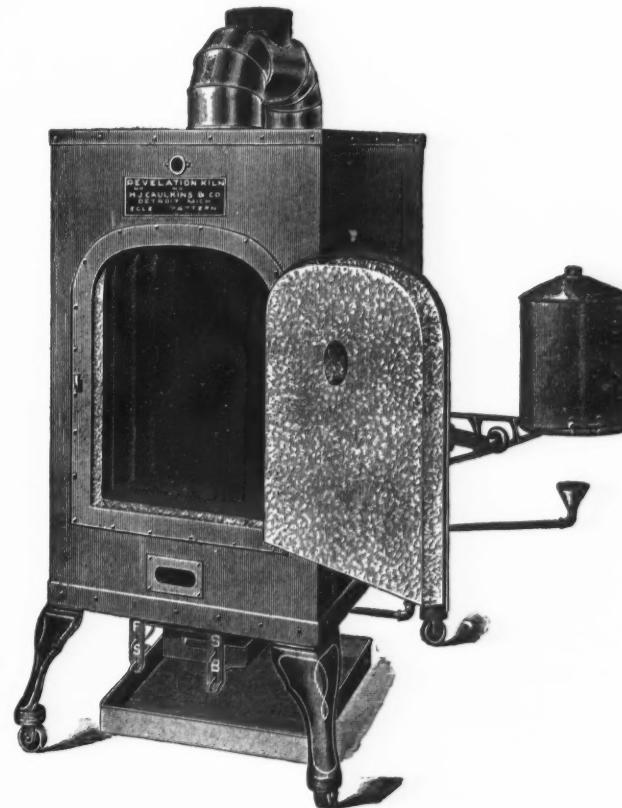
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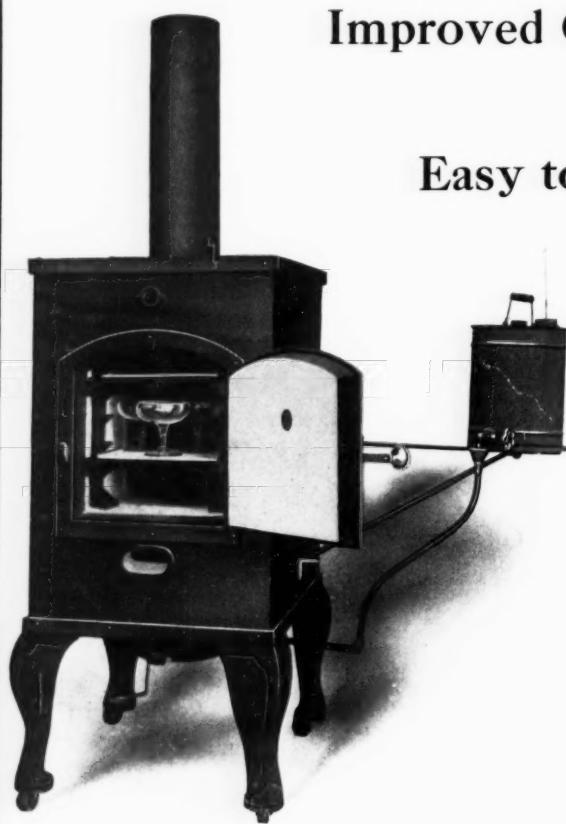
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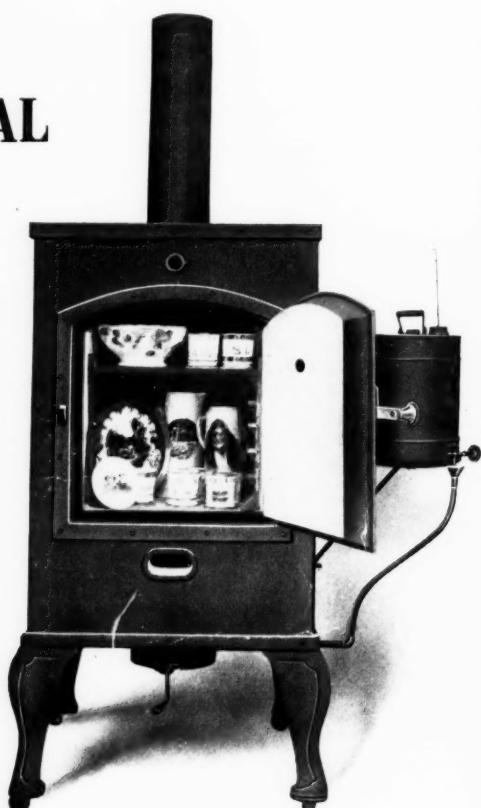
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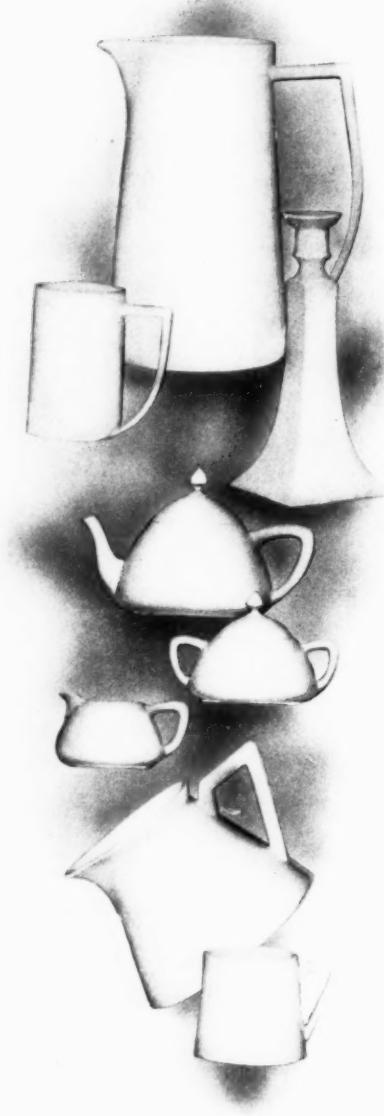
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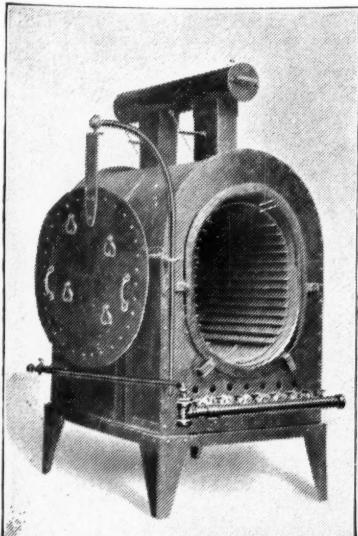
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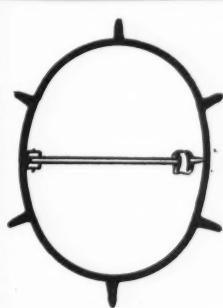
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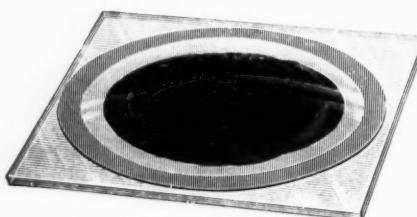
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